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# A READER'S GUIDE BOOK

BY

MAY LAMBERTON BECKER

"The Reader's Guide" in "The Literary Review" of  
*The New York Evening Post*



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## FOREWORD

PERHAPS only a scholar who has struggled with the masses of information and misinformation accessible but not available on every subject can appreciate the work of Mrs. Becker in her "Reader's Guide." It is somewhat of a feat to be able to give the best books in four or five fields, or to list the reading most likely to meet common needs. But Mrs. Becker has covered well nigh every field of knowledge and imagination in her years of service, and has fitted the book to the reader so often with gratifying results that she may be justly regarded as an institution. If it were not that her personality is well known on the lecture platform and at literary gatherings, she would risk the fate of Andrew Lang who was charged with being a syndicate, not a man. Mrs. Becker's clients are editors, writers, women's clubs, ministers, students, lecturers, puzzled readers, and the very scholars who make the reference books to which in some miraculous fashion she seems to hold always a master key. She differs from the retailers of information that have always served the press in columns of question and answer, first, in breadth of knowledge, next, in accuracy, third and most important in a personal touch in criticism and comment which makes her guides as suggestive as they are instructive. No teacher in any university, no bibliographer or en-

cyclopedist can have helped so many in sudden need of knowledge. She is as intellectually curious as Chaucer's clerk of Oxenford, as wise in the ways of books as an old publisher, and as well informed as a university professor and a librarian rolled into one. For many years in *The Literary Review* of *The New York Evening Post*, and now in the new *Saturday Review of Literature*, I have had the pleasure of publishing her column, the riches of which go to make this book. She has been a welcome aid to a harassed editor when questions came in which he could not answer; and a constant source of satisfaction as one saw the sources of good and well directed reading rising weekly in her Guide. This book guarantees a permanence for her labors that a magazine cannot give, and the curious, and all distressed by questions, and all needy of information, and every good reader seeking new books or old books, but most of all the right books, will welcome it. *Lux et Veritas* should be its motto.

HENRY SEIDEL CANBY

NEW YORK

May, 1924.

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SWEEPING THE FIELD



# A READER'S GUIDE BOOK

## § I

### "FOUR BOOKS A YEAR"

WHEN I returned from a month in the West in the autumn of 1921, I found on the top of a mountain of mail a letter endorsed by the relative who had been keeping correspondents at bay, "Answer this first. You'll see why." It was on a single card, packed in with the skill that comes in only one way—literary tastes early in life combined with a paper shortage. To this paper-famine, which was in my day the regular state of things for literary-minded children, I owe the fact that I am making the first draft of this book on the blank pages of my social correspondence.

The address, too, was a bond of sympathy, for it was on a rural free delivery route. I remember when there were none of these, and I have lived to see a second-hand Ford come climbing the hill to the door of a farmhouse that I knew when it was isolated, bringing all the world to the door with yesterday's newspaper. I watched it wheezing up the valley one calm August morning with not a notion that it was carrying the World War. So I can't even yet take the letters R.F.D. just as letters; they have too much meaning.

It was from a woman on a farm in Pennsylvania, a "back-to-the-lander" whose budget allowed her to buy but four new books a year, she explained. I remembered the farm bookshelves I've seen and the proportion of new books on them, and pricked up my ears. She said she did not often make a mistake, but she had just picked the wrong book and had in consequence somewhat lost her nerve, and had decided to ask me, encouraged by my expressed opinion that Arnold Bennett would outlast any English fiction-writer of his period, and by my devotion to the novels of Sheila Kaye-Smith, with other signs of kindred tastes. "May I ask you to tell me," said she, "of a few books that you have *loved*, that have made you sit up and just shout with delight? I am going to buy four new books this winter and I want four friends to stay by me, to read over and over." She added that the nearest library was far, and that the horses were always needed when she wanted to go to town, by which I knew that she was a *bona fide* farmer's wife.

But it was when she began to give me samples to order from that I realized what books must mean to her on the farm. "Of course I've read Kipling and Stevenson, also I enjoyed 'If Winter Comes' (this was long before the boom started), Frederick Niven's 'A Tale That is Told,' and Conal O'Riordan's 'Adam of Dublin'—oh, that was like good wine to me, it adds a year to my life every time I read it. Tell me of one its equal and I shall always be yours gratefully." Wells, she admitted, wasn't her kind, nor Conrad; in Hardy she delighted, and in Irish

poetry and Irish literature generally, from Colum to Somerville and Ross. Was "Main Street" just a curiosity, or would that be one of the books to companion her through the winter? Altogether the letter came up out of the card like the genie out of the bottle.

Now I would not have been a human being had I not packed up four books and sent them off with a note saying that I had too many and she too few and that before we could talk business we'd have to make some effort to restore the balance of nature. They were, as I explained, a somewhat haphazard choice because all booklovers should have a little margin and she was running too close to the edge, but it so chanced that every one fitted in to some particular place. For instance, I'd sent her "Dodo Wonders," and on her shelf along with "Trilby" and "The Heavenly Twins" which she had been reading when the package came, there was a worn copy of "Dodo." "My daughter scorns it," said she. "Isn't that a dreadful commentary on my taste?" Louis Untermeyer's "Modern American Poetry" she began to read aloud at once to her grandchildren, five and eight, and "Cape Currey" by René Jutra was taking the whole family on a long voyage to Africa and old time. So I printed part of her letter and turned the choice of the four books over to the readers of the GUIDE, saying that perhaps now some people would see that I did not have to work up interest in a mail that might at any minute, and generally did, hold a letter as alive as this. The only suggestion I offered was that under the conditions I thought my

old rule in the Sunday-school library would apply, which was, as between a thin one and a fat one always take the fat one.

But what I did not print was that my letter had reached her the day she came home after a major operation. In twenty minutes from the time she knew she was not a normal healthy woman she was on her way to the hospital; she had had just time to catch up Padraic Colum's "Wild Earth" and toss it into her suitcase. The cost of all this would settle new books for at least a year—"Rural New Yorker" and the *Literary Review* are all we can buy"—and that meant something to what she called "a whining convalescent."

How little she whined one may infer from the fact that it was only from her devoted daughter that I learned what they both knew and what I never told the readers of the GUIDE—that the malady was only checked, and that, in a few months at most, agony and death were waiting. All she said about that was how much it meant "to have four books *all at once* to pass the hours when I must lie still."

At once letters began to pour in. Everyone took the choice of those four books to heart in the proper way. "I should be miserable," said one, "if through me that woman bought a book and then hated it." The first letter that came told her by all means to take a chance on "Main Street," for whatever it was it would stay that way for some time, and to get for the others "Queen Victoria," the one-volume "Outline of History," both just from the press, and

one that would never be read to death, "The Way of All Flesh." Another wrote, from the isolation of a mountain farm with grades so steep the ploughing had to be done by oxen in Biblical fashion, that she had for a *pièce de résistance* year after year "a big, fascinating, meandering volume, 'Memorials of a Quiet Life,' by Augustus J. C. Hare, a tribute to his mother, and I never grow weary of living in the home circle of this charming, cultured, earnest English gentlewoman." By the way, two years have passed since that letter was printed and I am still sending the addresses of British and American secondhand booksellers who keep this book in stock, to people who send in clippings of this correspondence and ask where they may get it. I had one from Africa.

Another advised for the first three books "Growth of the Soil," "The Education of Henry Adams," and "The Story of Mankind," and for the fourth a choice of "The World's Illusion," George Moore's "Abelard and Heloise," or the "Reminiscences of Raphael Pumpelly," according to the degree of R.F.D.'s toughmindedness. "I realize," he added, "that this is not for a limited budget, or for one who must at all costs be up to date." People soon understood that what this reader needed was not newness nor oldness in itself, but that quality that makes a little boy in Alabama—another client of the GUIDE—call his best books "caramels"; a sort of chewiness and steady flavor. How I wish she could have had Frank Swinnerton's "Young Felix"! Walpole's "The Young Enchanted" was recommended by a reader who bracketed with it Untermeyer's "Modern Brit-

ish Poetry" and Henry Kingsley's old romance, "Ravenshoe." If I had not said she had "Trilby" dozens would have named it; as it was "The Cloister and the Hearth" came in again and again, and so did Borrow. "Elizabeth" was I think the author most often advised, and "Growth of the Soil" the single book most often recommended. "Vera" and "In the Mountains" were new then, but readers advised everything from "The Pastor's Wife" on, and an old man on a lonely farm in the West wrote me a charming letter in a shaky but scholarly hand, saying that he was reading the "German Garden" for the third time.

"Quiet Interior," by E. B. C. Jones, was another recommendation that helped others besides R.F.D. I have been getting letters constantly since from people who thank for me for that introduction to a writer of such curious and distinctive charm. I wish R.F.D. could have read "The Wedgwood Medallion," and how she would have delighted in Elizabeth's "The Enchanted April"! "The Wild Swans at Coole," "The Crock of Gold," (the enchanting "Deirdre" of James Stephens was not out yet), Alice Meynell's essays, "The Wind in the Willows," were suggested, and the little study of Louise Imogen Guiney by Alice Brown, from one who said "there's pure delight in that." "I would put 'Invisible Tides' at the top of the list," said one, "as the one book of the year not to be missed," and some people who had not heard of Beatrice Seymour before that, watched happily for "The Hopeful Journey" to come out this fall, in conse-

quence. People often take more stock in that sort of recommendation than in a regular review. "Frivolous as it may sound," said one, "I'd put in 'Dangerous Ages' for its study of the two old women, and for its flings at psycho-analysis, so deftly done." The only thing frivolous about that book was the red lantern on the jacket; it made you laugh but it made you think. "Tell her about Morley's collection of 'Modern Essays,'" said one, "if only for the one on winter by Marion Storm and the perfect tribute to his daughter by William Allen White. But everything in it is worth re-reading; I had my choice of any one in the bookshop as a gift, and because I wanted a book to keep by me I chose that."

"I'd bracket Hudson's 'Green Mansions,'" said a letter, "with James Stephens's 'Mary, Mary' as the books one just can't live without." Several spoke up for biographies as permanent investments: "The Mendelssohn Family" was one old one I remember, and E. F. Benson's "Our Family Affairs" one new one. I can just imagine how R.F.D. would have gone through "William De Morgan and his Wife" like a forest fire. When that great package of delight came from the press and I started in on it I kept feeling as if I were reading for two.

As it was, her letters were delightful enough. She herself could not see why.

"No, I see nothing in my letter to you that would 'win the hearts,' as you say, of these people who have given thought to me. But I do know the intense sympathy of a certain type of reader for another of the same class. I once knew and heartily disliked the

husband of a neighbor of ours. He was a book-keeper on \$18 a week with six children and paying for his home. Yet he was the only person outside my own family circle that I knew at that time who could discuss books in the way — well, *you* know how. He had a few pine shelves put up by himself in a corner of the living room, and they were being slowly filled with paper editions, second hand mostly, of his beloved writers. I hated him for his way with his children, — but when we sat down in that corner and talked books, he was my blood brother — or ink brother should I say? — and I shared with him for very pity of his hunger. I think that man would have been better in all ways could he have had a few book-buying orgies, but it was grinding poverty until the end. And so I can understand the kind of people who know what it is to long for a new book, or one pertaining to a life-long interest, and their delight in finding one to share it with."

Other ink-relatives were to join her family. It soon became necessary to suspend for the only time in the GUIDE's history the rule that no correspondent shall be told the name of another, and to ask R.F.D. if I could give her address to the people who wanted to write or send books, or back numbers of the *Atlantic* or *Asia*, which I notice were the magazines most frequently offered, as having a high vitamine content. One whose name anyone familiar with the Social Register would recognize sent me a check to cover the cost of the four books on which the final choice should fall, keeping the name of the donor a secret. So I could begin with "Queen Victoria," and I can

tell you it means something when you have been budgeting as strictly as that, to have a five-dollar book drop on you when you had no hope of it — and of course could not know that there would be a cheaper edition later on.

The second book was "Maria Chapdelaine." She wrote after that, "I took nearly a week to read it. I hated to finish it. It seemed to leave us under a sort of spell; we did not want to take up anything less beautiful." The third was "The Story of Dr. Dolittle" because I knew she would like it as much as the grandchildren she would read it aloud to. The fourth was easy, for she wanted one as good as Conal O'Riordan's "Adam of Dublin" and did not know that in the meantime the second volume of that delicious racy novel had appeared, "Adam and Caroline."

Speaking of anthologies she wrote, "I believe Padraic Colum's new one of Irish poetry will be the best buy. How I love that slim little book 'Wild Earth!' I *love* it. It gets right into my heart. Over and over I read its singing lines." The prospect of book-friends overjoyed her. "If when I am filled with enthusiasm over a book, I could write to another lover of it and know he would enjoy discussing it! Hereabouts no one even wants to borrow my books."

"If you only knew how shameless I am where books are concerned you would not need to be so tactful — making me feel I merit all this because I cannot control my desire for the exquisite pleasure of reading. I suspect you of a good deal in this. *Why* should you care so much? Have you known book-hunger and loneliness? I never cared for theatre, dancing or

society as most women do. With books I slip out of my life and am with the choicest company. I am grateful to the ones who have reached out their hands to me, but I do not know how to say it so it will sound right. I must wonder if I am awake and really hearing from people who care for books as I do. And now that I am in pain it seems as if they had come in my greatest need."

That was all she said that hinted of what was so soon to come, all save this: "At best I have only a short time to read — *I know* — and I do want to hang on until Arnold Bennett's 'Mr. Prohack' comes out, and perhaps that will give me another lease on life, eh? You love him too. I can always re-read 'Clayhanger.'"

Now "Mr. Prohack" was nowhere near publication, but within five minutes I had his publishers on the telephone and within two hours the first copy anyone saw in America, even the reviewers, was on its way to R.F.D. She began to read it by herself and then the daughter whose tenderness enfolded her took up the reading. In the intervals of her consciousness it was finished, and with the last words a blessed haze of opiates rose around her bright spirit. "Mr. Prohack" helped her away out of pain.

In life I never met Mrs. Katherine Hilliard Young. But if ever I go to Heaven I know where to find her. I shall go straight over to the corner by the bookcases.

## § 2

## INSTEAD OF COLLEGE. I.

*"I wonder if you could make up a list of books for me that would give me something of a background equivalent to a college education? I am entering law school in the fall, and I would like to be on a more equal footing with the college men."*

I COULD, of course, dispose of this question by saying truthfully that there are no such books. But it would not be fair. Here is a young man who is to meet a certain situation and asks, in effect, if there are books that will help him meet it; and in a way, and to a degree, there are. For instance, there is "College and the Future," by Richard Rice, Jr. (Scribner), a collection of essays and addresses by famous educators — among them William James, Woodrow Wilson and Alexander Meiklejohn — setting forth with temperance and lucidity and from the inside, what a college education can and cannot do. If you read this through carefully, you will see that, in what a college does for its students, books bear a subsidiary part. It is not so much what they are as what is done with them. Not a few educators believe that it is even more important, what the student learns to do without them.

From the mass of presidential addresses and other such expressions of opinion one comes to the conclusion that if we are to believe what they say about the American college, it exists primarily to train men and women for leadership. In rare cases, to train men and women to be actual leaders; in the main, to prepare

the rank and file of college graduates to provide the intelligent and discriminating support upon which the leader must depend to make his leadership effective. This holds good whether the college in question believes that the world is best served by what is called a progressive leader, or by what some call sound and others stand-pat leadership.

If, then, this is really what the college is intended to do, it does it in two ways — by training the student in the habit of individual thinking, and by providing him with material for thought. You will see that certain books may do this outside of the college; sometimes they are text-books, sometimes they are prepared without this use in mind. "The Legacy of Greece" (Oxford University Press) and the corresponding volume that has recently followed it, "The Legacy of Rome" (Oxford University Press), with the review of Greek thought and literature by R. W. Livingstone, "The Pageant of Greece" (Oxford University Press), are intended for those who know no Greek or Latin, but are cherished also by those who do. "Greek Life and Thought," by La Rue Van Hook (Columbia University Press), is another book that catches the reader in the current of its enthusiasm and fills him with its inspiration. If reading such a book, arouses in you a generous interest in its subject, use its book-lists — such books always have them — for further study. One book leads to another, the right book makes you hungry for more, and if there are too many heaped at any one point, the READER'S GUIDE is one of the agencies existing to give advice on which one to read first. To

read like that is one of the high delights of being a human being, and like all high delights, there must be a certain noble recklessness about it, something quite different from "calculating profits, so much help from so much reading."

All these surveys that are coming out, if not prepared on purpose for readers in search of a "college equivalent," have their needs in mind. The "Outline of History" (Macmillan) had; so had the excellent "Outline of Science" (Putnam); so evidently has the "Outline of Literature" that Mr. Drinkwater is editing (Putnam). If this does not inspire in me the excited determination to read everything else in the world on the subject, that Mr. Wells's "Outline" inspired, I have found that it has helped others to correlate a large and desultory reading, or to give a sense of background to readers whose books are all of to-day.

Whatever the surveys do, they do not and cannot provide learning. Colleges do not do that. "No one," says President Wilson in Professor Rice's book, "has ever dreamed of imparting learning in four years. To become a man of learning is the enterprise of a lifetime." Percy Lubbock in his delicious volume of "Roman Pictures" (Scribner) tells of a young man whose acquaintance with the latest movements in literature and art astounded the bystanders, "but the gulf of vacuity that yawned beneath his culture was a shock." Culture, learning, education itself, involve not only what you get but also the process of getting it. The Creator Himself, my father used to remind me, could not make a four-months-old calf in a

minute. He used also to say that He was too wise to want to.

As might have been expected, this reply brought in not a few rejoinders, of which the most cogent was a letter that, while agreeing in the main, went on to say:

### § 3

## INSTEAD OF COLLEGE. II.

*"A college education is mainly a course of lectures, books seldom being absolutely necessary, or playing a secondary part, but text-books may be had for any subject of a college course, and we think that is what many persons want to know."*

INDEED I know that is what they want to know. But I cannot be a party to the self-deception involved in reading a college text-book and thinking you have had what the college student has had. The usual text-book is adapted not only to a particular subject and audience, but to a special type of treatment, in some instances one might almost say to a particular place. If I may be permitted a homely comparison, reading a "standard college text" at home is like eating a dry prune. The food value is the same, but it calls for the dogged chewing that only a very hungry man can keep up. It needs to be soaked in the academic atmosphere, cooked by research and discussion, seasoned—but you can go on with the metaphor by yourself.

What sort of books, then, will give the outsider the

college type of mental training? Not the "surveys." I am glad to own, to read and to recommend them, but not for this particular purpose. Of necessity they must deal in general views and general statements, and in time generalities and nothing but generalities is bound to flatten out the mind. Nothing gives a man keener insight into civilization in general or, in time, a better all-round education, than a lively interest in some specialist's study of his specialty which is in effect a survey of civilization from his own viewpoint. A series of such lively interests seems to me to make the best return that a course of reading can make for mental enrichment.

To come at once to definite illustrations, I know of no book from which a man who is only well-read, or who is not even that, has a better chance of becoming educated than from L. T. Hobhouse's "Morals in Evolution" (Holt). Read this and think as you go and I believe it is not too much to say that all your subsequent reading will have a tremendously increased value. The student will find in the same author's "The Rational Good" and "The Elements of Social Justice" (Holt) further development along these lines. Take for another starting-point Rear Admiral Bradley Fiske's "Invention: the Master-Key to Progress" (Dutton), an inventor's study of the part taken by the inventor's spirit in the life of the world, its material achievements and its spiritual development. Follow this with "Makers of Science," by Ivor B. Hart (Oxford University Press), a history of man's effort in mathematics, physics and astronomy, from the Greeks to Einstein, a book slender

enough for a coat pocket and with type clear enough for railway reading.

Start again. Read D. B. Updike's "Printing Types: their History, Forms and Use, a Study in Survivals" (Harvard University Press), which is not only the most comprehensive and enlightening book on its subject, but for this present purpose valuable because it amounts to a printer's history of civilization since the invention of printing, a study of how the characteristics of each generation get into the printed page and how the good things last.

Once more. Sir William Osler's "Evolution of Modern Medicine" (Yale University Press) is for medical students but open to the public, for Dr. Osler was "the great liaison officer of the medical profession." Roy L. Moodie's "Antiquity of Disease" (University of Chicago Press) is a history of man's first diseases, of primitive surgery and of the diseases that have disappeared. These would not only induce a more reasonable frame of mind to the doctor, but afford one more aspect of that continuity of human effort that makes civilization and is called progress.

One who, like Mr. Wells, "contemplates the law and lawyers of to-day with a temperamental lack of appreciation", really ought to do something for it. Let him read Sir Henry Maine's "Ancient Law" (Dutton), and Roscoe Pound's "Introduction to the Philosophy of Law" (Yale) or his yet more recent "Interpretation of Legal History," lectures delivered at Cambridge University, published by the Cambridge University Press in 1923.

I do not know of any course of reading from which a man could get more education that he could put to direct use at the present time, or that would have a better effect on his mind and character, than by beginning with "Evolution and Christian Faith" by Prof. H. H. Lane (Princeton University Press) and going on — as this book inspires one to go on — with the books it suggests for further reading. I choose this book as a beginning because by the time one has completed it the spirit of sweet reasonableness with which it is pervaded will have crept into the soul of the reader, and the rest of the course undertaken with malice toward none. "The Origin and Evolution of Religion," by E. Washburn Hopkins (Yale University Press) is another book for the inquiring mind, and for every step along this way there are books listed in the little manual, "Living Religions," by Dr. Robert E. Hume (Scribner).

I find Viscount Bryce's "Modern Democracies" (Macmillan) the most lucid exposition of its subject in the English language, and I have known a college boy and his grandmother to read it aloud together with the same relish, but before I read it I would read "Progress and History," a symposium edited by F. S. Marvin, and his "Century of Hope" (Oxford University Press). The Department of History of the University of Chicago publishes a "Study Manual for European History" divided into weeks of class work, with prescribed and collateral reading, by which a determined student working at home could come as near to a college course on this subject as home study could bring him. If he is led

thereby to a study of men's dreams of perfectibility in government, there are Lewis Mumford's "The Story of Utopias" (Boni and Liveright) and "The History of Utopian Thought," by Joyce Hertzler (Macmillan), that came out at about the same time and cover much the same ground.

If there is a field in which it is important to emphasize that there is all the difference in the world between knowing something and knowing something about it, it is the field of the natural sciences. Yet it is just here that the latest and most valuable additions are being made to the equipment of the home student through "general reading." No one expects to become a chemist by reading E. E. Slosson's "Creative Chemistry" (Century Co.), but no book has done more to bridge the gap between what chemists are doing and what even the intelligent public knows about it. Any housewife knows that you can move the heaviest furniture if it has light-running casters; Dr. Slosson's tremendous knowledge can be put where it is needed to do good, because he slips his ball-bearing humor under it. The success of this book with the public showed how great is the demand for the right kind of "popular science"—again, not to train scientists, but to provide them with an intelligent audience—and a new kind of book is coming into being to meet this demand. "The Development of the Sciences" comes from the Yale University Press, lectures by world-famous authorities on mathematics, physics, chemistry, astronomy, geology, and biology, edited by L. L. Woodruff, and in "Science Remaking the World" (Doubleday), a symposium of

sixteen leading specialists in which they explain their fields to the layman. "The Humanizing of Knowledge," by James Harvey Robinson (Doran), is one of the signs of the times, and I hope it will be as popular as its predecessor, "The Mind in the Making" (Harper).

The home student will of course be apt to begin these dashes on the impulse of personal preference, but it is not always wise to keep strictly within these preferences. For instance, a man whose education has been along regular academic lines, whose preferences are all for literature or art, and who has what he believes to be an unconquerable aversion for anything involving mathematics, might change his attitude to that subject on reading George Abram Miller's "Historical Introduction to Mathematical Literature" (Macmillan) on the development of mathematical science and the books in which this is recorded, with life-sketches of great mathematicians. Or better yet, if he has the interest in philosophy that almost men of this type do have, let him read Bertrand Russell's "Introduction to Mathematical Philosophy" (Macmillan) which sets forth something of what has been done by those philosophers—including Mr. Russell himself—who build on "the logical foundation of the principles of mathematics." (And speaking of Mr. Russell, I am informed by one who is an authority both on poetry and its criticism and on philosophical literature, that his new book "The A B C of Atoms" is exciting to the point of exhilaration.) I have not taken this medicine myself, but it sounds like good medicine. The reader

will not thereby become a mathematician or find in these works anything to help him figure his income tax, but he will not have for a vast and marvellous region of thought the sick aversion felt by so many who know it only in its irritating personal aspects.

This is the way I have been reading all my life. I am not at all sure that I am an educated person, but I have had a tremendously good time. Also I know that no one has ever been able to bore me by talking about his specialty. Shop talk is fascinating to anyone who knows the shop, even if all he knows is from a good look through the door some kind shopman has held open, and many a specialist has shown me around his place in my time of reading. If I have given anyone the impression that I include all college text-books in the somewhat disrespectful comparison with which this reply began, let him notice how many of the books I have named were written by college professors and issued by university presses. The general reader scarce realizes how many of the standard works that have become part of his content in consciousness were originally prepared for use in colleges.

I have indicated one way—an amateur's way—of absorbing an education; I have not so much as tried to indicate all the subjects that might be treated after this manner, for the value of such a list as this is in what it starts one doing for one's self. To provide quite another way Columbia University has developed and is still developing its efficient "Home Study Courses." And now comes the Haldeman Julius Pocket Series in which, according to its own

announcement "Biography, history, philosophy, science, all are being re-written with an eye to brevity," so that the worker "can learn the gist of the Chinese philosophy of life during the noon hour; can obtain a clear view of the sweep of evolution on his way home from work": so that on Sundays in the intervals of feeding peanuts to the monkeys "he can read about the upward march of the race from monkey to man [sic]." I hope Mr. Haldeman Julius will get to work at once on a vest-pocket edition of the New York Telephone Directory that will be just as effective as the one we have now. Such a work is just as much needed, and just as easy to make, as a five-minute equivalent of "The Origin of Species."

## § 4

## "SAVOIR FAIRE"

*"Will you kindly advise me if it is possible to acquire a worldly polish—an air of savoir faire—from a course of reading? I have read quite extensively, outside the reading required for college entrance, never anything trashy, but I have been restricted in my actual experience with the outside world. Time and again I have been mortified when other young women, who acknowledge that I have much more book knowledge, totally eclipse my efforts. Moreover, I have heard that those of the demi-monde invariably have easy, gracious manners, and are often fascinating conversationalists. How is this? A friend of mine says it is only a veneer they acquire from associating with various men,*

*some of brilliant minds, and seeing the world. However, I envy them, even if it is only a veneer. "I had the misfortune from my twelfth to my nineteenth year to live with a domineering aunt, who every time I uttered an opinion criticized, sneered and held me up to ridicule. My other relatives say she took every bit of self-confidence out of me."*

IN general society and for conversational purposes, learning for a woman may be compared to liquor for a man — what counts is not how much you have taken in, but how well you can carry it. At a time when conversation was in flower in France some wise woman — I don't know her name — said, "Quand on veut plaire dans le monde, il faut se resoudre a se laisser apprendre beaucoup de choses qu'on sait par des gens qui les ignorent," which in our ruder speech signifies that to be a social success you must be willing to be taught many things you know all about by people who know nothing whatever about them. With this precept for a balancing pole, you can get a fairly heavy education across the tightrope of general society, otherwise over you go. A liberal education has its own charms and uses and no woman should be without one, but so far as talking with strangers goes, its chief advantage is that it enables you to ask intelligent questions.

I would tell you, of course, that yours is a case for psycho-analysis, had you not already so neatly performed that feat for yourself. Given, then, an inferiority complex inhibiting ease in conversation, what to do? I have but one rule, but it always works.

Cultivate a genuine interest in other people's conversation. Draw them out, put them through their paces, keep them going; you'd be surprised how interesting they are. In the last three months six people have told me that yarn about the ideal short story, and I can hardly wait to hear what the seventh version will be. It does no good at all to set your face to register interest and then back of it go on worrying what they think of you. You'll have to *be* interested in what they are telling you. It is not necessary, indeed it is not always advisable, to be interested in who's telling it.

Vast numbers of young people distrust themselves as talkers. This is shown by the widespread use of what is known as a "line"—that is, a collection of ready-made openings and replies. These collections sometimes reach a considerable size, and like the button-strings of an earlier period (which they resemble in many respects) are gathered from many sources and kept up by exchange. But the "line" actually used does not vary: it is cast into the conversation and if it hooks, well and good; if not, it was fisherman's luck. Thus the sportsman's spirit comes to the rescue of personal feeling; the interest is always in the next cast.

"Lines" vary from the frankly inane to the picturesque and even the sparkling—for examples of the latter consult the works of Scott Fitzgerald and Dorothy Speare. For acquiring ease in the delivery of a "line," "Dodo" is still valuable. Mr. Benson's heroine of the nineties could not "get away with her line" for five minutes nowadays, but she is still a

model for the art of opening your mouth and letting out whatever language you find just back of your front teeth — and that is what the timid need. Dodo never kept track of what she said. You have no doubt worried a great deal over what you said at a party; did you ever lose sleep over another's break? Well, other persons don't over yours.

For limbering up conversation it is better to read plays than novels, contemporary drawing-room plays: Barrie, Somerset Maugham, H. H. Davies, St. John Hankin, the happy trifle "Mary, Mary, Quite Contrary" by St. John Ervine — only for heaven's sake not Bernard Shaw. If anyone should really talk like Shaw he would clear a drawing-room in ten minutes. Coué ought to help untie these psychic knots. The book I like best of those about features of his system is Gertrude Mayo's "Coué for Children" (Dodd), because even one beyond childhood can find in it something to repair some of the damage done by domineering aunts and other stranglers.

As for the conversational powers of the demi-monde, I should think they would be conditioned largely by those of the *monde* of which they are the *demi*. In New York City — well, if any fair young girl who aspires to enter the demi-monde asks advice of the READER'S GUIDE I shall tell her that to qualify as a dinner companion for a tired business man in this city, ability to discuss "The Waste Land" would be a liability rather than an asset.

## § 5

## MUSIC, ART, ARCHITECTURE

*A sophomore says that he has no knowledge at all of what has been done in music, art and architecture, and wants some books that would give him "not in a technical way, for I wouldn't understand them," an idea of the history of music to the present time, books that give briefly the lives and works of great musicians, and the same sort of book with regard to art. For architecture he looks for a book that will enable him to recognize the various types. He adds, "I have no desire for technical knowledge; I do not want to be absolutely ignorant when these things are being discussed."*

I KNOW pretty well what books he wants. I am not so sure they are what he needs.

Harriet Brower's "Story Lives of Master Musicians" (Stokes) tells about the life and works of twenty-two great composers from Palestrina to Debussy. There are two volumes of Charles Isaacson's "Face to Face with Great Musicians" (Appleton) emotionally written and immensely popular. G. P. Upton's "Standard Musical Biographies" (McClurg) and R. A. Streatfield's "Stories of Great Composers" (Presser) have been widely read for years. "Master Musicians," by Cuthbert Hadden (Le Roy Phillips), has fewer subjects but they are very well presented. You will have no trouble in getting these in or through any large music store.

But it is a question in my mind whether the biographical approach really gets one very far on the road to musical appreciation. If you are taking ever so small a part in making music, if you feel yourself a musician, you may and probably will get inspiration from the lives of other musicians. Above all, you will get company, for those inevitable hours when you are convinced that you are the only musical creature in a Bœotian society. Music teachers have what amounts to a superstition that children who do not like to practice can be stimulated to do so by reading the lives of composers or virtuosi. I doubt it. A lazy little girl can imitate Adelina Patti more easily by practicing bows before a mirror than by running scales. As for the outsider, the less he knows about the lives of musicians the more respect he will have for the art of music. Who was ever satisfied with a musician's portrait after he had made his acquaintance through the ears? Musical biographies should have none. The composer has won free of those fetters, he has come out from behind his face, untangled himself from his irrelevant life. He is alive in air. I can find out more about Tschaikowski from the *Adagio Lamentoso* of the "Pathetic" on a tired old phonograph than from a week's worrying whether he died of cholera or unrequited love. Why clutter up the man's real life with anything so irrelevant as his conduct?

So while you will undoubtedly get much that is worth reading from the books that I have named, don't stop with them, for you have not yet the story of music. You will have a far better chance of getting

it from Paul Landormy's "History of Music" (Scribner), recently translated from the French with a supplementary chapter on American music by Frederick H. Martens. This seems to me the most satisfactory short history of music for an amateur; it has brought a tremendously long and difficult record to the compass of a single small volume, gracefully written and putting the stress on just the points in which the present-day listener is most interested. To take widely differing examples, the chapters on Wagner and on Debussy will have the respect of musicians and hold the attention of the unlearned. The Oxford Press is bringing out Percy Scholes's "Listener's History of Music," whose first volume goes to Beethoven. Read W. H. Henderson's "How Music Developed" (Stokes): read one of the guides to musical appreciation, of which the pioneer was Krehbiel's "How to Listen to Music" (Scribner). An excellent guide for a beginner who plays no instrument, and the best book I know for one living at a distance from concert-rooms and opera-houses, is Dorothy Tremble Moyer's "Introduction to Music Appreciation and History" (Ditson), for it includes lists of records for illustration. Times have changed since the early days of reproducing machines, when people had to be convinced that it was possible for them to take the high road as well as the low road, and when Carroll Brent Chilton went about preaching Bach and Beethoven through a pianola, to convince them. Now phonograph and player-piano companies coöperate in the musical education of the music-lover with all sorts of literature, and it is no longer necessary to wonder

what some famous composition, praised in a musical history, may sound like, when ten to one it is in some roll or record. There are a number of books for looking up musical matters in general, the old friend of my youth, Lavignac's "Music and Musicians" (Holt); Elson's "Book of Musical Knowledge" (Houghton, Mifflin), Rupert Hughes's "Music Lover's Cyclopedia" (Doubleday, Page).

"The Study and Enjoyment of Pictures" by Gertrude Brigham (Sully) is an unpretentious book, better illustrated than one would think from the price, and dealing with collections in this country as well as abroad. "The Art of Looking at Pictures," by C. H. P. Thurston (Dodd, Mead), is almost a course of study in the appreciation of art. Maude Oliver's "First Steps in the Enjoyment of Pictures" (Holt) is helpful. Percy Moore Turner's "Appreciation of Painting" (Scribner) is another guide and friend for the intelligent onlooker. Charles Caffin's "How to Study Pictures" (Century) makes a history of painting from the Renaissance. Reinach's "Apollo" (Scribner) is a history of art in all ages, translated from the French and profusely illustrated. The larger histories, such as the priceless "History of Art" by Elie Faure (Harper) in which I so delight, would be useful only to one who had seen and to some degree studied many pictures and statues and read not a few books. Otherwise so many brilliant generalities would dull his perceptive faculties; the book would begin by dazzling and end by blinding him. Even Cotterill's "History of Art" (Stokes) which takes less for granted and has more pictures, is less an incentive

to study than a treasury for the student. The new English edition of Dr. Giulio Carotti's "History of Art" (Dutton), copiously illustrated like the other two, has the advantage for the student that its volumes—three out and one soon to come—are small square affairs convenient to carry about. This is a guide-book for gallery use.

Talbot Hamlin Faulkner's "Enjoyment of Architecture" (Scribner) did for me when it first appeared some years ago just what this inquirer hopes that a book will do, and it has been several times gratefully recommended to me by others. But in the last year a volume has appeared that is a model for this sort of interpretative criticism, "The Significance of the Fine Arts," published by Marshall Jones under the direction of the Committee on Education of the American Institute of Architects. The first part is on classic, mediaeval, Renaissance and modern architecture, by famous architectural authorities who relate their subjects to civilization in general and to life itself, explaining so clearly and in a spirit so ingratiating that the outsider is taken into the temple. The rest of the book introduces in like manner sculpture, painting, landscape design, city planning, music and the industrial arts. The more books there are like this, the better for life; the more people read them, the wider grows the public upon whose appreciation, after all, the development of art in a democracy must depend.

## § 6

## PHILOSOPHY

*A business man, twenty-eight, would not go to college but has travelled much, is unusually well informed on scientific and industrial matters and has a keen and alert mind. He confesses to a "deep hunger" for a real understanding of music, art and philosophy, "about which he can smatter as well as most university men." His college-bred sister, to whom he applied for help in the choice of books for this purpose, tells the GUIDE that "none of the books on philosophy, music and art which I encountered at college seem adapted to his needs: they are either too elementary, too detailed, or too technical. I want a historical survey with an intelligent modern viewpoint."*

IF there were more books like Elie Faure's "History of Art" (Harper) I could make short work of this reply. It is not an introduction: for that H. B. Cotterill's "A History of Art" (Stokes) is better, for it is more detailed and takes for granted only such knowledge of art and of history as a modern educated adult can scarcely have escaped. Faure's work is "a historical survey with an intelligent modern viewpoint," but it is far more—it is a passionately interesting study of the spirit of man seeking expression in terms of its own day and generation.

Remembering that Wells says in the "Outline" that "artistic productions . . . are the ornaments and expression rather than the creative substance of

history" — a statement that throws some light on the art of Mr. Wells — I believe that one who reads the "Outline" should fill in the gap it leaves in the record of human development by passing at once to Faure.

There is no such book for music and I do not see how there can be in our time. Like philosophy, music is forever beginning over, and just now it is in the midst of one of its periodical scrappings of the beliefs of yesterday. It is almost impossible for father and son, each a professional musician and a true product of his time, to discuss music today and get anywhere. They will be talking about different things. There is no use in begging the question by saying that Milhaud is not music. But the student who longs for a clue to the meanings of these new men, may read Cyril Scott's "Philosophy of Modernism" (Kegan Paul: London) and A. Eaglefield Hull's "Cyril Scott: Composer, Poet and Philosopher" (Dutton), and two books by Paul Rosenfeld, "Musical Portraits" and "Musical Chronicle" (both Harcourt, Brace), with Rosa Newmarch's book on "The Russian Opera" (Dutton).

Rémy de Gourmont says in one of the essays in "Decadence" (Harcourt, Brace) something to the effect that ideas tend to get wedged together in pairs, like crimepunishment, virtuereward, or chopsand-tomatosauce, and that it is the duty of the wise and great to pry them apart at least long enough to permit them to be examined separately. My admiration for the writings of George Santayana began when I found how they drove a wedge into those idea-jams philosophydullness and humorsuperficiality. These

were tight together in the minds of the heavy-minded, who called Bergson "novelist" and "mountebank" for his brilliant metaphors, and could not believe in the depth of Mark Twain's ideas because they were too well convinced that fun is shallow. Now Santayana's "Character and Opinion in the United States" (Scribner), which is a record of acquaintance with American philosophy and philosophers, opens with a metaphor like a searchlight and by the middle of the first page the reader is smiling—though if he is a New Englander it is a twisted smile. That is why I advise a young man in the case of the one indicated above, to try whether Santayana may not incline him toward that philosophy of life that he is seeking. For I can tell by the requests for "first books for the study of philosophy"—they come to me oftener almost than any other request—that what most of the inquirers are looking for is less philosophy than the philosopher's stone. A very little pure philosophy is all the usual human being can stand: he shies away from its very vocabulary and must be led up to its methods as tenderly as a horse to an open umbrella. A book-adviser finds that advice on the approach to philosophy is a delicate and important matter.

Philosophy is many-sided both in its problems and in its doctrines. The interest and the bias of the individual determines the proper method of approach. Supposing that the inquirer is already familiar with science, he will do well to read Bertrand Russell, especially his "Scientific Method in Philosophy" (Oxford University Press).

If the inquirer is already interested in religion, he will be still further interested in William James, beginning with "The Will to Believe and Other Essays" (Longmans, Green).

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A familiarity with social questions suggests the approach through ethics and philosophy of the state, through the works of Hobhouse, such as "The Rational Good" (Holt). The artist, or one who wishes to approach by the method of criticism, will be led on by Santayana, and, for an introductory volume, the "Little Essays" (Scribner), selected from his longer works by the wise and sympathetic Logan Pearsall Smith, makes an ingratiating beginning. May Sinclair's "The New Idealism" (Macmillan) is a brilliant, penetrating study of contemporary thought, not for the beginner, but immensely stimulating to one already interested in the subject. A little book with a long title, R. F. A. Hoernle's "Matter, Life, Mind and God" (Harcourt, Brace) is better for the reader yet unaccustomed to this kind of study.

## § 7

### PSYCHOLOGY

*"I realize the importance of a knowledge of psychology. Without any knowledge of its difficulty I attempted to read some of the best books; like the 'Psychology' of William James, but they were too difficult for me. Again I want to attempt that subject; I want a primer of psychology to give me an idea of some of its fundamentals and inspire me to continue. Can you suggest the right book?"*

THIS letter stands for dozens like it, and dozens more ask for books to go on reading after this first book has been read. The most readable, intelligible, practical and thoroughly enjoyable of the books on introductory psychology is "Psychology: a Study of the Mental Life," by Robert S. Woodworth (Holt). It has all the essential facts up to the most modern movements, and its buoyant, vivacious style keeps the reader's attention at concert pitch. It is not a "primer" of psychology; for that purpose Susan S. Brierley's "An Introduction to Psychology" (Dodd) was prepared; this has the biological method of approach. The only psychology prepared especially for the use of children is, so far as I know, Hallam Hawksworth's "The Workshop of the Mind" (Century): it is conversational in tone and depends much upon anecdotes for illustration.

After Prof. Woodworth's book the reader will find that four textbooks, each written incisively and from its own point of view, will be especially valuable for further investigation. The first is William McDougall's "Outline of Psychology" (Scribner), a work of wide appeal; Edward B. Titchener's "Textbook of Psychology" (Macmillan) is not so recent, but is highly valuable. The student of pedagogy will be interested in Edward L. Thorndike's "Educational Psychology" (Teachers College) and John B. Watson's "Psychology from the Standpoint of a Behaviorist" (Lippincott) is the leading work in this department. Branching into special fields he comes upon William McDougall's "Social Psychology" (Luce) now in its thirteenth edition, and Robert H.

Gault's new and valuable contribution to the subject, "Social Psychology: the bases of behavior called social" (Holt). "Instinct and the Unconscious," by William H. Rivers (Cambridge University Press), is a safe and eminently sane selection for one interested in this field.

These selections are made for the student who wishes to make a conscientious and disinterested survey of this important field. But when a reader, or a program committee, asks me to advise books for an extended study of "applied psychology," I take pains to find out just what they mean by the words. There is a practical text-book, "Applied Psychology," by H. L. Hollingworth and A. T. Poffenberger (Appleton), which shows that an understanding of individual psychology helps greatly in making those adjustments necessary to right and effective living. But the term has been stretched unwarrantably to cover any number of get-rich-quick systems for the mind, panaceas for success with a deplorable notion of what constitutes success. I can imagine nothing less desirable for a community than for its leading woman's club to spend the entire winter in the unmitigated and undirected study of one of these. The danger in unguided collective study by amateurs is from the tendency to take everything stated as something established, whereas psychology is as yet largely experimental. The scientific observer takes, for instance, a series of tests like those indicated by Dr. Downey in "The Will Profile" (Univ. of Wyoming Bull., XVI, 4, 1912) which utilizes handwriting in a variety of ways, and by careful comparison of results

comes to the cautious statement that "it certainly affords, in many situations, a basis for conservative prophecy." The unscientific method is to go by a hard-and-fast system of graphology.

"Business psychology" is developing a literature of its own: here is a list suggested to a young executive "very much interested in psychology as applied to getting action out of people." As a basis, Woodworth's "Psychology," of course, and the standard work "Applied Psychology," by Hollingworth and Poffenberger (Appleton), "Increasing Human Efficiency in Business," by W. D. Scott (Macmillan), and the same author's "Influencing Men in Business" (Ronald)," and "Science and Common Sense in Working with Men," by Scott and Hayes (Ronald), books whose value is unquestioned. Carrying out the study along these lines into special fields, the new book by Rudolph Pintner, the latest developments in the important field of "Intelligence Testing" (Holt) by one of its foremost authorities; Hollingworth's "Judging Human Character" (Appleton) and his "Vocational Psychology" (Appleton), Link's "Employment Psychology" (Macmillan), J. C. Chapman's "Trade Tests" (Holt), and the "Materials for a Study of the Self," by Yerkes and LaRue (Harvard University Press). To these stand-bys add Strong's "Psychology of Selling Life Insurance" (Harper). Although its title sounds specialized, the book gives a good discussion of the technique of "getting action" in any situation. All these books are sound, readable, and practical and not one of them is padded.

Returning for a moment to the original inquirer,

who found William James as yet "too difficult" for him, let him not regard this philosopher as lost to him, but only deferred; and if meantime he looks for a book that will act as an ideal introduction, let him read the English translation of T. Flournoy's "The Philosophy of William James" (Holt) whose luminous clarity is worthy of the master it interprets to a foreign audience.

## § 8

## GETTING OVER THE GRIPPE

*"I am getting over the grippe; my intellect seems fairly healthy, but most of my other senses, including my sense of humor, need attention. I wish you would tell me some fiction to read, preferably of fairly recent issue, that will help to keep me out of the dumps."*

I GET a letter like this often enough to have gathered in the course of making the replies a fairly large collection of what some people call "comfort books" and others "cheer-up books for when I am tired." It is made largely of novels for a tired brain that is still a good brain. Some of them were gathered for a college-bred mother to read after a long day with the children, when she needed relaxation but not a complete slump. It might do the list no good with some people to learn that it began with a selection I made for the home for incurables; somehow it does not exactly pet a book to say it would be fine for incurables. But this is what the letter said that asked for the selection: "The men in this home are inter-

ested in books that will help them make the best of what is left." That fits a good many of us, if we only knew it. When we are getting over the grippe we know it only too well.

Of course no cheering book should be offered to anyone who has not definitely asked you for cheer, or at least begun to look about on the bookshelves for it. Cursed be he who cometh between me and my grouch until I have chewed the taste out of it. In the first batch of questions that came to the GUIDE a woman asked for "something to read to a convalescent husband who cannot stand uplift." Uplift is nothing to offer any husband, horizontal or otherwise, unless he asks for it. So I do not keep on hand for selection any of what the department stores call "books of cheer." My own choice for cheerful reading would be a book like Percy Lubbock's "Roman Pictures" (Scribner), only there are mighty few like it, the only one indeed that comes to my mind at once being Henry Festing Jones's "Castellinaria." These are both sketches made in Italy, but Mr. Jones's people are natives and Mr. Lubbock's almost all English pilgrims and residents. You scarce notice that Mr. Lubbock's scene is Rome because the people are so British and so interesting and all the time the background is soaking into the mind until, long after, you wonder when it was that you looked out from a balcony over the city, or wandered the Virgilian wood — and come to find out, it was in the book. People like to send their tired minds to Italy; no wonder Elizabeth chose it for "The Enchanted April" (Doubleday). Here is a book most people love for

the jam on it, and I will admit that towards the end it is spread pretty thick, but some like it for the wholesome and digestible truth under the sweetness. This truth, of course, is that you never really know how to get along with those you love until you have learned how to get along without them.

“Kai Lung’s Golden Hours,” by Ernest Bramah (Doran), is a book to keep in the house, which means, of course, the first to be borrowed out of it. Chinese stories moving demurely in flowery dress, contemporary British slang translated into Chinese politeness, just enough suspense to tie them together into one narrative, and a pervasive fun that impels anyone who loves his neighbor to read the book out loud to him. E. Nesbit’s “The Wouldbegoods” (Harper) is a happy old one and I have lent her “The Red House” at least a dozen times to convalescents: it is a kind and smiling story of two young people going to house-keeping. English novels smile more than ours, as a rule. E. F. Benson’s villagers and suburbanites are pinheads to be sure, but such lovable pinheads! Reading his “Queen Lucia” (Doran) or “Miss Mapp” (Doran)—and either of them can be depended on for convalescent reading—one wonders what would have happened to these ladies at the hands of a biographer from Winesburg, Ohio. Miss Mapp is that lady of whom it is said that “anger, and the gravest suspicions about everybody, had kept her young and on the boil.” In Janet Laing’s “Wintergreen” (Century), a Scotch spinster who can no longer afford a cook goes out and is one—with surprising results. These are all good books to rest on,

but to get up steam on "Colas Breugnon" (Holt) is great, and so is Chesterton's "Manalive." I have lately seen this book on the "New Books" shelf of a public library, and I don't wonder; something keeps it young and "on the boil." John Buchan's "Huntingtower" (Doran) ought to make one forget a temperature; it has fighting all over the place, a captive beauty, and dodging about in the fray a delicious troop of Boy Scouts from the Edinborough slums. There is a special kind of book built on the model of an old-fashioned "chase" movie, in which events whiz by at a rate delightful to a quick reader and unendurable to a slow one: an American example is Elmer Davis's extravaganza, "Times Have Changed" (McBride) and a French one is "Barnabé and his Whale" translated from René Thevenin by Ben Ray Redman (McBride). This begins by making it plausible that a man should live inside a museum whale and lead about a pet hippopotamus, and goes on from that. Well, Heywood Broun, in "The Sun Field" (Putnam) makes it perfectly plausible that a girl on the staff of an "emancipated" literary weekly should be happily married to a home-run king who insists on "respecting" her, and that beats any hippopotamus.

Mr. Roland Holt, in a magazine article on "Books that Brace," calls attention to the tonic effects of certain tragedies, the calm nobility of the Chinese princess in Hergesheimer's "Java Head" (Knopf) as a notable example. Beauty is never more needed than when one is tired. A grateful patient wrote back to the GUIDE that Dunsany's "Don Rodriguez" (Putnam) was "more than a tonic." Donn Byrne's "Mes-

ser Marco Polo " and " The Wind Bloweth " (Century) are worth a moderate illness if you can't get time to read them in any other way. Why for that matter, who would not exchange rude and unbroken health for the chance to take a day off and read Jane Austen's " Love and Freindship " (Stokes) or Christopher Morley's " Where the Blue Begins " (Doubleday Page), the works of Padraic Colum or the priceless " Crock of Gold " of James Stephens (Macmillan)?

There's no use beginning on the sea-stories for they are in a class by themselves, nor on the detective stories, for most of us are like the hero of Maurice Baring's " Overlooked " who could not enjoy a novel unless it was a good novel, but who could and did enjoy any detective story good or bad. Anyone who wishes to go into this subject very thoroughly will find a large selection of books to read aloud to invalids in " The Hospital Library," a little book by Edith K. Jones published by the American Library Association.

When a client called for a novel to be read by his grandmother, a lady of high intelligence and advanced years, who had decided that if her mind was not improved by this time it never would be and that she would put in the rest of her reading on pleasant stories about the kind of people she liked, I advised " Madam Claire " by Susan Ertz (Appleton), for this charming heroine is a grandmother too, and living her own life at a great rate. Also there is " In the Mountains," published anonymously (Doubleday) but with no effort to conceal its Elizabethan qualities; this was

written for "the ancient woman who sits at the end of my life." Indeed, I know of no writer who can do more to pull a reader out of a sense that life is over, than this one can do—in "The Pastor's Wife," for instance, or that admirable story for one recovering from a love-affair, "Fraulein Schmidt and Mr. Anstruther."

About the only quality that the books on this list have in common is that there is in them no deliberate and gratuitous trouble. When there is killing, the right people get killed. This is because the books were chosen for people with little troubles; for after all getting over the grip is not such a deadly business. The other day a lady wrote to thank me for having brought to her attention Hardy's "The Woodlanders" which it chanced she had never read. It had taken her some time to get through, she said. It was her first book in Braille. When I came to that word it gave me something of a shock. I wondered if I would have recommended a book with such an ache of pity, with a truth so bitter, if I had known it must reach her through the slow touch of unaccustomed fingertips. It spreads out the agony over so long a time to pick it out for one's first book in Braille. But I found that by the time you are reading in Braille you have been through so much that you can stand a good deal, so long as it is true and honest. It is the mother who has lost a child and lived through it who can read "The Trojan Women" and be the braver. People who say they have enough unpleasantness in real life without looking for it in fiction generally take pains to avoid it in real life just as successfully.

## § 9

## FUNNY BOOKS

*"A friend of ours, slowly recovering from an illness, much enjoys reading or having read to him humorous, witty, funny books, like Mark Twain's or Irvin Cobb's. Not being familiar with books of this kind, we would appreciate a fairly long list of them."*

THE ideal audience for a professional humorist is one whose vitality is below par and who is reading to get it up again. You may be captious with humor as literature, but when the one thing you want is to be pried out of a gum of gloom you are grateful to anyone who will perform that feat. How he does it you should care no more than where the prestidigitator gets the rabbit. In such hours one naturally prefers the humorist who gives his whole mind to it. Life so bulges with unconscious humor that no one with health, eyes and ears needs a book to make him smile, but, when any of these get out of order, what is called for is humor not only conscious but on purpose. No wonder this patient likes Irvin Cobb: "The Life of the Party" and "Speaking of Operations" (Doran) take deliberate aim to please. They say Stephen Leacock saved Britain from cracking under the strain of the War; now that took strong-arm methods, like those in "Nonsense Novels" or "Further Foolishness" (Dodd, Mead). "Over the Footlights" (Dodd, Mead), coming after the War, did not have to be so strenuous, but it is good for at least six hearty laughs

from anyone who goes to the theatre. Judge Shute's "The Youth Plupy" (Houghton, Mifflin) and "Brite and Fair" (Grosset) belong to a friend of mine and I read them every time I go to see her, and howl aloud at the same places. What could be happier than hours with "Ruggles of Red Gap" by Harry Leon Wilson (Doubleday, Page)? Ellis Parker Butler has had grateful patients ever since "Pigs is Pigs" (Doubleday, Page). Oliver Herford never wrote a dull book, and "The Giddy Globe" (Doran) is one steady grin. Certain books I depend on to provide me with a good dose of fun, and they never fail. I keep all the works of Robert Benchley where I could put my hand on them in the dark, and often enough I have, too — "Of All Things" (Holt) and "Love Conquers All" (Holt). Neither do I let "The Cruise of the Kawa" (Putnam) get out of retrieving distance, and though I cherish Traprock's later volumes, "My Northern Exposure" and "Sarah of the Sahara" (Putnam) largely for the sake of their predecessor, I cherish them. Octavus Roy Cohen's "Polished Ebony" and the others in this group (Dodd, Mead) may not contribute to an understanding of the color question, but they are certainly funny. Margaret Breuning's "You Know Charles" (Holt) is a sort of feminine counterpart of Barry Pain's "Eliza," and that is praise indeed to one who knows Barry Pain. Pelham Wodehouse is one British humorist who has caught the American tempo without losing his native grace; "The Indiscretions of Archie" (Doran), for instance, is light-footed as well as light-hearted. There is plenty of humor in A. Neil Lyons's

collections of short stories, from "A Market Bundle" to "Fifty Fifty" (Dodd, Mead), but it is sifted in among other tales grim as well as gay. Indeed, I like all British humorists, but in hours of depression I prefer the minor British humorists, they take such pains. It is so soothing to have them not only apply the tonic of a joke but be willing to rub it into the scalp.

The American humorist does not so, you either get it or you don't, you either like him as he is or you change your newspaper. For after all it is upon the newspapers that we depend for our daily dose of fun. But I find that my gratitude to newspaper humorists only begins from having found them funny. I read Don Marquis because he is deliciously funny, but I re-read his "Prefaces" (Appleton) and "The Old Soak" (Doubleday) and I will leap upon "The Almost Perfect State" and "The Old Soak's History of the World" as soon as they get into book form, because they are compact of joyous wisdom. I read Christopher Morley steadily because he provides me — apparently unconsciously — with a steady supply of reasons for continuing to put up with this human race. Thank heaven, the Bowling Green had taken shape in literature between covers — notably "Inward Ho!" (Doubleday) — before it retired from daily journalism. I read F. P. A. because he is clever, but keep on reading him because he is a poet, and a poet with a strong sense of humor is in no danger of getting too almighty clever. I think, when it comes to giving a single reason for my turning to a column after one glance over the headlines, it is because I have come to be

convinced that this columnist sees things pretty straight. Keith Preston, for instance, has made a funny book of verses about books in his "Splinters" (Doran), whose fun drives home some uncommonly just book-criticisms. When I took a vow to myself, on reading "The Outline of Sex: Euclid Unveiled" (Holt), that from this time forth clients in search of literature on Freud would have this recommended to them whatever else they had, it was because it is humor steeped in common sense. And I do not know a book that goes deeper into the pathos of mimetic art than the book over which thousands have laughed, H. L. Wilson's "Merton of the Movies" (Doubleday, Page).

A really good parody is as likely as not to outlive the original, and more than likely to keep its original alive. When a correspondent asked me who was the author of "If I Should Die To-night," I innocently told him it was Ben King; the incident is enshrined in Burton Stevenson's "Famous Single Poems" (Harcourt, Brace). It is no part of my duty here to point out the qualities of a good parody, but only to call attention to its durability. Twenty years from now, when "This Freedom" shall have long since led the year's sensations down to dusty death, Christopher Ward's "The Triumph of the Nut and Other Parodies" (Holt) will be just as amusing. I know because four of the novels he treats I have not read, and I find these parodies as good reading as the others. Though of course they cannot all come to the level of the priceless one whose motto is "With a great price (\$2) obtained I 'This Freedom.'" Hutchinson

lends himself to travesty: Barry Pain does well by him in "If Winter Don't" (Stokes). Donald Ogden Stewart's "Parody Outline of History" is one of the most subtle criticisms of recent American fiction. "The Outline of Everything" by Hector B. Toogood (Little, Brown) is so demurely devastating that it may have the same effect on the production of further outlines as "The Cruise of the Kawa" had on South Sea travel-books. "Perfect Behavior" by Donald Ogden Stewart (Doran) should be read by everyone whose nervous system has been affected by those distressing advertisements that tell you what awful breaks you must have made. Books like this are good for years; my copy of Barry Pain's "Playthings and Parodies" is worn to rags from age and borrowing, and I could read Max Beerbohm's "A Christmas Garland" (Dutton) more often than I could some of the works on which it is based. "Parodies Regained" by "Evoc" (Methuen) is a property; this has a duet, presumably by Thomas Hardy and Alfred Noyes, that is actually a composite photograph of two literary styles.

Slipping back into direct advice to a convalescent who needs to be cheered up, there is nothing better for doing it than funny scenes from familiar novels. The Victorians used to give us plenty of comic relief, but we get mighty little of it now. Oliver Onions, in "Grey Youth" (Doran) has a boarding house that could almost stand comparison with Todgers's, but these scenes of deliberate amusement are rare. De Morgan retains the habit, to the vast gratitude of convalescents, who have listened to many a chapter

in his comfortable indirect discourse; "Joseph Vance" is still the best-beloved of the majority. The Dickens-lover has the best choice when he needs funny reading. The dancing gayety in "Pickwick" and "Nicholas," the entrances of the Wilfers in "Our Mutual Friend," the quarrel in "Martin Chuzzlewit," the carefree moments in every novel save "David Copperfield" that can never quite forget its heart-ache, and "Great Expectations" whose very humor is wild and sad—these are after all the standbys for reading aloud to convalescents. But the patient must have read the novels beforehand.

“IS THERE A NOVEL ABOUT—?”



## MUSICIANS

*What novels are concerned with musicians or have music as an important factor in their development?*

WE all like to read novels that move along our own trade routes. "Is there a policeman in it?" said a traffic cop to whom a friend of mine confided that she was writing a novel. "Then I'll read it." Librarians confessed to a fondness for Margaret Widder's fantasy, "A Rose Garden Husband." Honoré Willsie told me that cowboys read cowboy novels, and not only read them with avidity but read practically nothing else. Young persons moving in or headed toward what outsiders call "the world of music" have a natural interest in stories concerned with that curious continent, but I can remember when they had not much choice. You read Elizabeth Sheppard's "Charles Auchester," of course (it is now in an edition with notes and introduction by George P. Upton, McClurg), and Ossip Schubin's "Asbein," dear to lovers of Sarasate; you drooped to Jessie Fothergill's "First Violin" (Holt) and the prattle of Myrtle Reed. You had, of course, George Sand's "Consuelo." Followers of the art complained that it was not taken seriously in literature; they said Browning was the only poet who could have passed an examination at their hands, and pointed derisively to the curious composition of the orchestra providing dance music

for "Come into the Garden, Maud," and its dancers "dancing in tune." Then came George Moore's "Evelyn Inness" — still, it seems to me, the most musicianly novel about a musician. Then — or was it before? — Huneke's short stories began to appear in the *Musical Courier*, and the Vance Thompson group shot off "Mlle. New York" twenty years too soon, a sky-rocket in daylight. Various local musicians tried their hands at writing romances and failed as amusingly as musicians are apt to do when they attempt novel-writing. Anne Douglas Sedgwick told the truth about a woman virtuoso in "Tante" (Century). About this time Romain Rolland's "Jean Christophe" (Holt) was unrolling its ponderous folds; I would call this the best musical novel if it were not also so many kinds of a novel — if at all. The musical fiction shelf was by now a bookcase, the novels dividing into those whose interest was in action-studies of artists or composers and those that aimed to show musical society, professional or amateur.

To the latter class belongs "Our Little Girl" by Robert Simon (Boni), one of the best novels of the musical trade in New York, a detailed account of getting a girl through a debut at Aeolian Hall and a concert at Carnegie, told with steady sardonic humor. Stuart MacLean's "Alexis" (Appleton) takes place in professional and amateur circles in a small American city. One should by no means omit the chapter in Sinclair Lewis's "Babbitt" (Harcourt, Brace) in which the Booster's Club decides that an orchestra would be a good thing for Zenith.

"Chanting Wheels," by Hubbard Hutchinson (Put-

nam), is an idealistic account of what a composer could do in a steel mill if he could get the modern industrial vibrations into his system while composing. "Sister Sue," by Eleanor Porter (Houghton Mifflin), is about a music teacher who could have been a concert pianist if her art had not been sucked out of her by a lot of pleasant vampire relatives: a kind little book that must have comforted many music teachers. "Brass," by Charles Norris (Dutton), opens with so accurate and at the same time so sympathetic an account, to the very last detail, of the struggles of a little music teacher in Harlem, some twenty years or so ago, that I defy anyone who has had any experience with the profession, directly or indirectly, to read it without some generous emotion. Only one on the inside, for instance, can quite get the pathos of the scene in which she prepares to pawn "Grove's Dictionary."

There is a violinist in Kathleen Norris's "Butterfly" (Doubleday, Page), and the little girl that behaved so badly in one of Beatrice Harraden's earlier novels because no one realized that she was a violinist with no outlet for her violin art, has lately reappeared as the heroine of "Patuffa" (Stokes). This is so truthful an account of life in the violin world of the late nineties that anyone who lived in it at that period will feel at home. "Fiddler's Luck," by Robert Haven Schauffler (Houghton, Mifflin), is one of the exceptions to what I said about the inability of professional musicians to write novels; it is a gay little piece whose hero loses interest in an otherwise attractive girl when she bangs his accompaniments.

Take heed, young ladies: play all you want for bassos, and take a chance on a tenor, but play no piano part for a violinist on whom you have cast a sentimental eye, unless you really know how.

The novels of E. F. Benson show love and understanding wherever they treat of music, and they often do, whether in "The Challoners" with its delightful references to musical composition, or the elegant fraud in "Queen Lucia" (Doran) who always left off at the end of the slow movement of the Moonlight Sonata, because the next one was like sunlight after moonlight and of course not at all because the first one is easy and the second extremely hard. Henry Handel Richardson, the pen name of an English-woman, wrote "Maurice Guest," a novel that made some sensation on its appearance some years ago, and has just been reissued by Duffield. You may believe Du Maurier or not in the matter of hypnotic singing, but when he talks about songs, whether in "Trilby" or "Peter Ibbetson" (Harper), he knows what he is talking about. Jacob Wassermann's "The Gooseman" (Harcourt, Brace) is all about a musician's progress: it is shorter than "The World's Illusion" by one volume, so the hero has just that much less emotional elbow-room. Whatever Willa Cather writes of music is written with sympathy and understanding; there are several good studies of musical temperaments and conditions in "Youth and the Bright Medusa" (Knopf), and "The Song of the Lark" (Houghton, Mifflin) is a singer's professional and spiritual development.

Ethel Sidgwick is a novelist who seems always inter-

ested in music and so thoroughly at home with it that whatever she writes will stand a musician's closest scrutiny. “Promise” and “Succession” (Small Maynard) are music through and through, and piquant in their humor besides. Anthony Pryde's “Claire de Lune” (Dodd, Mead) and Elliott Paul's “Indelible” (Houghton, Mifflin) tell of musicians' marriages; John Palmer's “The Happy Fool” (Harcourt, Brace) of the marriage of a musical critic. The heroine of Catherine Carswell's “The Camomile” (Harcourt, Brace) is a Scotch music teacher; the leading lady of Julian Street's “Rita Coventry” (Doubleday, Page) a temperamental and tempestuous diva. There are not a few published plays about opera singers: Sheldon's ever-blooming “Romance,” for instance, in Baker's collection of “Modern Plays” (Harcourt, Brace), or Varesi's “Enter Madame” (Putnam). The little that Tolstoy has to say about music in “The Living Corpse” (Crowell), true as it is, scarce makes up for the bosh about it in “The Kreutzer Sonata.” “Tante” was dramatized, but the best piano virtuoso in the literature of the stage is in Hermann Bahr's “The Concert.”

## § II

### THE STAGE

*“What novels present stage life or have actors or actresses for leading characters?”*

A COMPLETE list of stage novels, which I do not pretend to give, would have some of the best and some

of the very worst in the history of fiction. "Penden-  
nis" would be at one end with its immortal Fotherin-  
gay, and George Moore's "A Mummer's Wife," whose  
fat comedian and his "Chimes of Normandie" com-  
pany were not born to die. Dickens has no surer hold  
on the future than through the Crummles family,  
deathless aggregation of ham actors. Leonard Mer-  
rick is at his best with the stage, as in "The Man who  
was Good" (Dutton), Arnold Bennett and his Denry  
at their most audacious. There are not a few plays  
about actors, and actors usually make a success with  
them — "Peg Woffington," "David Garrick," "Tre-  
lawney of the Wells," and of the newer ones Philip  
Moeller's "Sophie" (Knopf) about the great Sophie  
Arnould and her company, St. John Ervine's "Mary,  
Mary, Quite Contrary" (Macmillan), and Barrie's  
delicate "Rosalind" (Scribner). Pirandello's master-  
piece of stage-philosophy, "Six Characters in Search  
of an Author" (Dutton) has just been followed by  
another drama of the presentation of a play, "Each  
in his own Way" (Dutton). "The Torchbearers" by  
George Kelly (Amer. Library Service) is an irre-  
sistible presentation of a little group of serious actors.

The actors who gave "Six Characters" in this city  
were astonished to find how absorbed the first-night  
audience was in lines and situations in the first scene  
that they had scarcely noticed, still less thought inter-  
esting. Living on the business side of the footlights,  
how were they to know that when the curtain went up  
on a bare stage with an unshaded electric light and  
the scenery turned to the walls, everyone in the audi-  
torium would draw a sigh of bliss at being taken

behind the scenes — into fairyland? So there are not a few novels whose charm lies in the fidelity with which they set forth life on the road or at rehearsal — details dull enough to the professional. Marion Hill's "The Toll of the Road" (Appleton) is good reading because it is evidently set down by someone who knows what she is talking about, and anyone who does can tell in a moment when a book has been written by one who does not. Virginia Tracy speaks from behind the scenes in "Merely Players," so does Henry Kitchell Webster in his stories, "The Painted Scene" (Bobbs), so does Pelham Wodehouse in his musical comedy story "The Little Warrior" (Doran), so does Louise Closser Hale, whose "The Actress" and "The Married Miss Worth" are evidences of her double gift, for the stage and for writing. If you can believe that a man would buy a play in the off-hand fashion of Philip Curtiss's hero in "Mummers in Mufti" (Century), you have a faithful account of the complexities of licking it into shape. G. B. Stern's "The Back Seat" (Knopf) presents with sardonic grace the problem of the actress's consort, with which Elizabeth Corbett dealt in her "Puritan and Pagan" (Holt). In Compton Mackenzie's "The Vanity Girl" (Harper) and L. N. Harker's "Allegra" (Scribner), the leading characters are actresses; H. S. Cooper's "Sunny Ducrow" (Putnam) is a popular and incredible story of the London halls; M. T. Daviess's "Blue Grass and Broadway" (Century) and Gustav Kobbé's "All-of-a-Sudden-Carmen" (Putnam) have stage-settings. The morally versatile heroine of Stacy Aumonier's "Heartbeat" (Boni and Liveright) is

married to the manager of "The Frolicks." Clara Morris had a true talent for writing: she showed it in a little story called "The Trouble Woman" (Funk and Wagnalls) which is still an honest comfort to people in hard luck, and in her novel "A Pasteboard Crown." Sarah Bernhardt signed "Petite Idole," translated here as "The Idol of Paris" (Macaulay), and it is about an actress, but then the divine Sarah could convince herself so readily that she had written anything she had signed that I am not prepared to swear that she wrote all of this unaided. Gilbert Cannan is displeased with the stage and all its works in "Mummery" (Doran). D. H. Lawrence's "Lost Girl" (Seltzer) either was with a super-show or he has made it seem so by sounding so many of its psychological overtones.

The playwright figures in not a few novels; Mary Watts's "The House of Rimmon" (Macmillan) shows what sometimes happens to a play after the author lets go of it. In Thomas Beer's "The Fair Rewards" (Knopf) the central figure is a manager, and the book takes in a large part of New York's theatrical history.

## § 12

### ARCHITECTS

*What are some of the books about architects or involving architecture as Wassermann's "Gooseman" involves music? Books like Walpole's "The Cathedral" or Ibañez's "The Shadow of the Cathedral," in which buildings are backgrounds, need not be included.*

J. D. BERESFORD was an architect before he began to write novels, and so is the hero of his Jacob Stahl trilogy. In its first volume, "The Early History of Jacob Stahl" (Doran), there is the grind of a great office with the high adventure of setting up in business for one's self. Thomas Hardy is another architect become novelist, and his experience comes out every now and then in his books: in "The Laodicean" (Harper) the hero is shown in the exercise of his profession. Bosinney in Galsworthy's "Man of Property" (Scribner) is the architect engaged to build Soames Forsyte's house, and his fate is bound up with it through the whole "Forsyte Saga" (Scribner). In more obvious fashion a Fifth Avenue house figures in Arthur Train's "His Children's Children" (Scribner) as a visible shape of the "tainted money" that built it and the costly-ugly civilization to which it belonged.

The cathedral in Hugo's "Hunchback of Notre Dame" really takes part in the action and is, in a manner of speaking, the plot. Dickens was haunted by architecture as men are by music; Rochester Cathedral broods over "The Mystery of Edwin Drood," he chooses a loved old building for the last peace of Little Nell, and takes delight in the details of inn-building, as in "Barnaby Rudge," and in domestic architecture in "Bleak House." But I doubt if he knew it from a practical viewpoint: I never could see how young Martin Chuzzlewit learned enough in the time he was with Pecksniff to plan a prize grammar school.

A house is the pedal note in the harmony of How-

ells's "The Rise of Silas Lapham" (Houghton, Mifflin). The house in which Jacob Dolph lived for the first years of the century, the fair and gracious dwelling now the Mission of Our Lady of the Rosary on State Street, lives in literature through H. C. Bunner's "Story of a New York House" (Scribner). The men who figure in the first part of the book used to resort to Huggins's barber shop to talk politics, where the First National Bank now stands: after the barber shop went, Halleck's "Ugly Club" used to meet in the office building on that site. James Lane Allen's "Heroine in Bronze" (Macmillan) was built around a house on West 54th street, opposite the University Club. He had spent hours in studying it from across the street or walking by, but it was not until the novel was finished that it occurred to him to ask who lived there. It was the home of John D. Rockefeller. How do I know all this? Out of A. B. Maurice's "The New York of the Novelists" (Dodd, Mead).

No one has more than put St. Patrick's into the background of a tale, and so far as I know, St. John the Divine's figures only in J. L. Allen's "A Cathedral Singer" (Century). The Church of the Transfiguration was the subject of a popular ballad with a lithographed cover in colors; I've seen it in antique shops; also there is a movie with the title "The Little Church Around the Corner." "Low Ceilings," by W. D. Newton (Appleton), is the story of a young British architect's struggle for spiritual independence. Clayhanger's stepson, George Cannon in "The Roll-Call" (Doran), is a prosperous member of the profession.

Robert Herrick's "The Common Lot" (Macmillan), an early novel, is about an architect. Christopher Hare's "Felicita" has been reported to the GUIDE as a novel that centres in the Cathedral of Siena.

Of all recent French fiction writers I find the deepest sympathy for architecture in Marcel Proust. Read the minute and loving descriptions of the porch of Saint-André-des-Champs — "how typically French that church was!" — and of the steeples of Vieuxvicq and Martinville in the volumes of "A la Recherche du Temps Perdu," translated as "Swann's Way" (Holt). And in George Russell's ("AE") study of the revolutionary spirit, "The Interpreters" (Macmillan), the young architect about to die with the other insurgents tells the truth about intrinsic beauty in words I wish every house builder or decorator had by heart.

### § 13

## THE CLERGY

*"How do clergymen appear in fiction, English and American?"*

COME to look into it, the clergy haven't been what you could call petted by British fiction. In Jane Austen's novels the Church is an occupation, in Trollope's a career. Nothing came near his dispassionate and sympathetic treatment of clergymen until J. D. Beresford devoted a large part of "A Candidate for Truth" (Doran) to the most subtle study of this type of clergyman in modern fiction. Dickens dances all round Stiggins and Chadband; Charlotte Brontë

shows not only her tongue but her teeth in "Jane Eyre" and the scenes with the curates in "Shirley." Thackeray melts to tenderness for parsons even in "The Book of Snobs" and has a soft spot for Charles Honeyman and the gambling parson in "The Virginians." George Eliot is not only kind but just, even to the Laodicean Irvine in "Adam Bede," even to Dinah Morris preaching on the green — and she gives the sermon at that. Samuel Butler puts the torpedo under the ark in "The Way of All Flesh" (Dutton); it was not so much Theobald he was after as the cloth in general.

In present day fiction the standing of the ministry has improved. Wells took a serious interest in "The Soul of a Bishop" (Macmillan). Galsworthy's rector in "Saint's Progress" (Scribner) has a heart-breaking time, but only because, being a saint, he was bound to get into complications with progress. Barrie's ministers, little and otherwise, drew along with them Crockett's "Stickit Minister" and those in "The Bonnie Briar Bush." There is a fine clergyman in Archibald Marshall's "Exton Manor" (Dodd, Mead) with a wife only Trollope's Mrs. Proudie can surpass. We have had the theological doubter like "Robert Elsmere," a type that merged into the sociological comeouter in Churchill's "The Inside of the Cup" (Macmillan). "The Church on the Avenue," (Dodd, Mead) by Helen R. Martin is a recent example of this kind of story. Robert Keable's "Peradventure" (Putnam) has more theology in it than his earlier clerical fiction. The immensely successful play about a clergyman, Channing Pollock's "The

Fool," is published in book form (Brentano). "A Minister of Grace," by Margaret Widdemer (Harcourt, Brace), is a set of short stories of a mild didactic tendency; in her first real novel, "Graven Image" (Harcourt, Brace), there is a strong presentation of a family that functions for years on the reputation of a returned missionary and their own conviction that they are always right. The roughest treatment that a missionary has received in literature, however, is in Somerset Maugham's "Miss Thompson," the story in "The Trembling of a Leaf" (Doran) from which was made the play "Rain." It would appear from this play that it is safer for a saint to be also a martyr; a saint in the saddle rides rough-shod.

The gentlest clergyman in American fiction is the delightful Dr. Lavendar of Margaret Deland's "Old Chester Tales," "The Awakening of Helena Ritchie," and the rest of this group (Harper) in which he appears. And if missionaries should need rehabilitation after "Rain," read the altogether adorable stories of "Black Sheep: Adventures in West Africa" by Jean Kenyon MacKenzie (Houghton, Mifflin), for this lady is a missionary herself and her book is a wise, tender, and quite indescribable affair. She has another wonderful book of them in "African Adventures" (Doran).

It is a young curate in "Penrod" who calls that hero a "little gentleman" with historic consequences. A clergyman's love-problem is the plot of Dorothy Easton's "Tantalus" (Knopf), her first novel after a distinguished appearance as a writer of short stories. Fred E. Wynne's "A Mediterranean Mystery"

(Duffield) is an adventure story of Sussex and the Orient, with two sensible and charming gentlemen in holy orders taking all the honors. Phyllis Bottome in "The Kingfisher" (Doran) fulfils the hopes raised by her earlier and slighter productions with the record of spiritual development in the hard life of a sort of lay-preacher. Compton Mackenzie begins in "The Altar Steps" (Doran) what is promised as a series of novels about a minister's change of heart. Corra Harris's series of "Circuit Rider" novels is brought to a close by her recent "My Son" (Doran). We have a few pathological cases besides the one in "Rain," like the father in May Sinclair's "The Three Sisters" (Macmillan) or the hero of Maxwell's "The Ragged Messenger." When Sinclair Lewis was accused of putting no religion into "Main Street" he provided Zenith City in "Babbitt" (Harcourt, Brace) with John Jennison Drew, the "wizard soul-winner."

At this moment of writing, Bernard Shaw's "Saint Joan" is not yet available to the public in book form, but from seeing it upon the stage and reading it in manuscript I have been convinced that this is not only one of the most valuable contributions to a discussion now at the highest point in recent years, but a presentation of a group of ecclesiastics, sincere, high-minded and well-intentioned every one of them, that can scarce be matched for skilful and sympathetic treatment at the hands of their presenter. Brentano is to be its publisher; no doubt it will have appeared before this does.

There have been several recent additions to the gallery of clergymen in British fiction that will rank

with any portraits placed there by former writers. Hugh Walpole, in “ The Cathedral ” (Doran), gives the world a study in love of power, undermined and brought down by clerical intrigue — a study in the vein of Trollope. E. N. Delafield’s “ The Optimist ” (Macmillan) is a loving father whose life is devoted, not to his real children, but to the personalities with which his love has invested them, and which he has so firmly made up his mind they possess that — as they love him too — their lifelong struggle is to keep their real elbows from sticking out through the parental dream. Sheila Kaye-Smith, in “ The End of the House of Alard ” (Dutton), brings its long history to a close with the entrance of the last Alard into a monastic order, and the religious element in the book is healthy and not didactic. Latest of the clergy to feature in fiction at the time of this writing comes the unheroic hero of May Sinclair’s “ A Cure of Souls ” (Macmillan), a study in hedonism. There is surely nothing wrong in being comfortable, and even a determination to be so may not always wreck a character, but before this marvellous study is completed one is reminded that the one profession in which being thoroughly comfortable is thoroughly dangerous is that of the clergy. It is *facilis descensus* to a special clerical hell. But unless one admits a hell in the hereafter, this Canon Chamberlain will escape it altogether; Miss Sinclair is too true an artist to bring down upon him an artificial retribution; he ends the book as he began, in a state of “ exquisite saturation.” He only has fatty degeneration of the soul.

## § 14

## GYPSIES

*"Gypsy literature fascinates me: Borrow delights me: what books about gypsies are there, and in what novels do real gypsies appear?"*

THE 226 pages of "A Gypsy Bibliography" by George Fraser Black (Quaritch, 1913) and the files of the *Journal of the Gypsy Lore Society* will give the student who is also an enthusiast—as all students of this subject are—an idea of the riches in store for him. Books keep on being added to them, too; one of the best in years is the record of personal experience with gypsies in Spain, by Dr. Irving Brown in "Nights and Days on the Gypsy Trail" (Harper). Of the older books I remember with peculiar clearness the flashing pages of "In Gypsyland," now out of print, by Joseph and Elizabeth Pennell. Charles Godfrey Leland's "The Gypsies" (Houghton, Mifflin) and Mrs. Pennell's "Life of Leland" (Houghton, Mifflin) are famous. Sir Richard Burton's "The Jew, the Gypsy and El Islam" (Hutchinson, 1898) and "The Life, Writings and Correspondence of George Borrow" by William Knapp (London, 1899) belong on a list like this. Should you wish to start someone on a lifelong love of Borrow by giving him a little book that tastes like more, there is the volume called "Readings from Borrow" in that excellent series called "King's Treasuries" (Dutton), a sort of young cousin to Everyman's. These little books are so light that they are scarcely felt in a knapsack or pocket,

yet the print is comfortably large, which makes this Borrow anthology good company on the road even for one who has long since read "Lavengro," "Zincali," and "The Bible in Spain." These, by the way, are all in "Everyman's," whose comfortable little volumes are so well suited for transportation that long-distance walkers provisioning for the road should first of all provide themselves with the catalogue.

As to whether gypsies in novels are "real" or not, in the absence of personal experience I must content myself with naming some of those that convince readers that they are real. Kiomi, in "The Adventures of Harry Richmond" by George Meredith, who, says Arthur Symons, "surges out of his pages pure-blooded, passionate and beautiful." The gypsy girl in Sheila Kaye-Smith's "Green Apple Harvest" (Dutton) with her curious ophidian charm. The wild creatures in Konrad Bercovici's "Ghitza" (Boni) and the gypsy chief in his "Murdo" (Boni). The girl in Arthur Symon's "Knife Thrower," which he says he wrote about a girl he met in Warwick, and which Meredith admired. There is a chapter on Sir Richard Burton in Arthur Symon's "Dramatis Personae" (Crowell) which brings out his affiliation with gypsies. Even that long-winded and shambling novel of Theodore Watts-Dunton's, "Aylwin," quickens its pace and becomes vivid with the entrances of Sinfi Lovell and her prattle of dukkerippens and trushuls.

There is more about the American Gypsy in Leland's "The Gypsies" (Houghton, Mifflin) than in any other book as yet; it has also sketches of English, Welsh, Russian and Austrian Romany. The Gypsy

Lore Society was revived after the war and its *Journal* is still published; anyone interested in gypsies may become a member by a subscription of a pound a year. The Honorary Secretary is Mr. T. W. Thompson, Repton, Derby, England.

## § 15

### DOGS

*"What stories and appreciations of dogs are famous in literature or deserve to be?"*

ALL Maeterlinck's dogs, to begin with, and all Galsworthy's. These men seem never quite able to forget the sardonic tragedy of being a dog in a world of men. It has some points in common with the tragedy of being a human being.

There's "Rab and his Friends" (Everyman's) and Maida, and the dog that waited for Ulysses, and the fairy dog Peticrot that Tristram gave Iseult, as told in the enchanting "Romance of Tristram and Iseult," by Thomas of Britain (Dutton), and Marshall Saunders's "Beautiful Joe," beloved of the S.P.C.A., and Bill Sykes's dog, which I think is the most doggish in fiction. There is John Muir's "Stickeen" (Houghton), and the adventures in Jack London's "Call of the Wild," "Jerry of the Islands" and "Michael, Brother of Jerry" (Macmillan). There is E. A. Mills's "Story of Scotch" (Houghton), and if little children have their say Thornton Burgess's "Bowser the Hound" in the Green Meadow Series (Little, Brown) will get past the children's librarians

and break into any literary dog-show. I am told that some folks think Albert Terhune's collies know too much; I spend my summers in Vermont and nothing told of a shepherd dog can surprise me. There was one tale of his, though, in which a brave animal paused to quote poetry before breaking into a burning building to save a lady friend — that did seem a bit strong. Upon reading it over I found, however, that it had been Mr. Terhune quoting the poetry and not the dog, but the effect had been produced. However, I know enough about collies to believe in "Lad" (Dutton), and "Buff" (Doran), and "Bruce" (Dutton), "His Dog" (Dutton), and "Lochinvar Luck" (Doran); enough to approve of Katherine Lee Bates's college story of "Sigurd, our Golden Collie" (Dutton) and the set of stories in J. T. Foote's "Dumb-bell of Brookfield" (Appleton). "Baldy of Nome," by Esther Darling (Penn), is the story of a real racing dog of Alaska. "The Whelps of the Wolf," by George Marsh (Penn), is another exciting story of these working dogs of the cold country: he has a lot of them in his stories of "Toilers of the Trail" (Penn). "Wolf, the Storm Leader" by Frank Caldwell (Dodd, Mead) is about another Alaskan dog. Hugh Walpole has a new dog story in "Jeremy and Hamlet" (Doran).

There has just been a remarkable addition to our dog literature through the translation of Thomas Mann's beautiful "Bashan and I" (Holt). It is a study of the mind, soul and character of — well, call him a setter, though Mann seems dubious about it. I read twenty pages and then refused to go a line

further until I had made sure, by reading the last sentences, that Bashan was alive when the book was written. Dogs die too often in real life, as it is; I will not stand dog-deaths in literature. But Bashan is still gloriously up and coming; even the rabbit that he chases into the arms of his master gets off unharmed.

"Nancy" is a dog biography by Louis Dodge (Scribner), a true and loving book. Another new dog is Mabel Robinson's popular "Dr. Tam O'Shanter" (Dutton). Vassar College has rounded up any number of literary dogs and devoted a section of its library to them; Walter Dyer's "Gulliver the Great" (Century), Ian Hay's "Scally" (Houghton), Alfred Ollivant's "Bob, Son of Battle" (Doubleday, Page), R. H. Davis's "The Bar Sinister" (Scribner), and Walter Dyer's "The Dogs of Boytown" (Holt). This list will of course set dog-lovers complaining because some special favorite is not on it, but one must stop somewhere. But whoever stays out must not be the dog in "The Story of Dr. Dolittle" (Stokes) who could smell his way over the ocean, and of whose actuality thousands of children are convinced, nor the adorable Riquet immortalized by Anatole France. It will be remembered that this is the puppy that adopted M. Bergeret, the little creature of wistful charm. Also, there is, in French, Octave Mirbeau's "Dingo" in which the dog is used, as Swift used the horse, for the purpose of satire.

There are not a few excellent dog-stories for children in the new book-lists; "Little Dog Ready" by Mabel Stryker (Holt) is a charming one for little children to read, with forty illustrations by Hugh Spencer.

Another for a child's reading is "Charlie and his Puppy Bingo" (Macmillan), by Hill and Maxwell, and, for just a trifle older, "Little Lucia and her Puppy," by Mabel Robinson (Dutton). These are all based, apparently, on the excellent idea that if a child can find in a book the circumstances of his daily life, illuminated by the magic of print, he will be as much interested in that book as if it were about fairies, and at an early age even more so. Flora Shaw's "Castle Blair," that Ruskin liked so well, is in a new edition (Little, Brown), and there are two fine new ones about trick dogs, "The Black-Eyed Puppy," by Katherine Pyle (Dutton), and "Here, Tricks, Here!" by Lebbeus Mitchell (Little, Brown). There are collections of true stories, "The Book of Noble Dogs," by Estelle Ross (Century), "Dog Heroes of Many Lands," by Sarah Noble Ives (Century), for somewhat younger readers, and "Puppy Dog's Tales" (Macmillan) for little ones. There are collections of poems about dogs like "To Your Dog and My Dog," edited by L. N. Kinnicutt (Houghton), and Robert Frothingham's "Songs of Dogs" (Houghton), and a new anthology of prose and poetry, "The First Friend," edited by Lucy Menzies (Dutton), which begins in ancient Persia and takes in writers as recent as J. C. Squire. And for a grand climax and combustion there is "Lola," by Henny Kinderman (Dutton), told as the true story of two talking dogs, marvellous as the horses of Elberfeld. If this book is true it is the most extraordinary dog-story in print. Well, it may be at that; all a dog needs to make him talk is someone to show him how. A cat

refrains from speech because she thinks it a low form of exercise fit only for dogs or humans, but nothing but physical disability keeps back a dog's torrent of conversation. Hear him in "The Blue Bird," where he gets a chance at last!

### § 16

## LIFE IN NEW YORK

*"I am coming to New York this winter to study and would like a list of books dealing with life in New York City, including especially such novels as you think would be helpful to a young person starting in life after leaving college."*

THE New York in which you will live depends upon your income. No, not in the way you think I mean. Simply because according as you live in a furnished room, apartment-house of one type or another, or any one of the grades of hotels, you will eat your meals, store your possessions — or dispose of them for lack of storage-room — entertain your friends, spend Sunday, in a word, perform the various functions of civilized life, according to the conditions imposed upon you by the space on which you pay rent or its equivalent. In general you will be surrounded by people similarly conditioned, who make with you one of the little worlds within the world of the five boroughs. However, these worlds not only overlap, but are so far from being impenetrable that anyone at all exceptional — and most people are if they only know it — can go visiting all over the municipal solar system, making friends with scarce more

equipment than his own merits and appropriate clothes. So by the time you are established here and have a home of your own you can have gathered to come to it a group of friends who have been chosen as individuals and for their qualities, not on the suburban basis of propinquity. This is, I think, the rarest possibility that New York has to offer, a minor inducement being that this is the only town in the United States where it is possible to purchase a quarter-pound of butter without losing face.

So you will see that any novel that shows how life is lived in some New York world may come in handy in your first year, and no one novel will be a compendium of how New York lives. Alexander Black's "The Great Desire" (Harper), has never been beaten as a novel of the city at large, a presentation of the city's spirit in a great number of its characteristic forms. Ernest Poole's "His Family" (Macmillan) is but a shade away. Mr. Poole has taken his city at the moment — it recurs as each great wave of change reaches its height in this changing city — when a man realizes with a peculiar sharpness that his grandchildren have not the least idea what his New York was like. Alexander Black has a new novel of the city, "Jo Ellen" (Harper) which takes place for the most part in the Inwood region, around Spuyten Duyvil, where the forest is not so far back in the memory.

If you want to know what novels were written about the city up to the time A. B. Maurice's "The New York of the Novelists" (Dodd, Mead) was written, 1917, you will find them all set down therein, but

you will have to look for the book itself in shops or libraries, for it is out of print. Rupert Hughes's novel, "Within These Walls" (Harpers) is concerned with the growth of New York from 1830 to the present. We have now reprints of the earlier novels of Sinclair Lewis (Harcourt), of which I still like best "Our Mr. Wrenn." This is genuine New York; a shy little fellow from up-state lives in a furnished room, works in a novelty company, swings round the circle of dairy-lunches, and is at last rescued by a warm-hearted boarding-house. To make the rounded tale complete he marries into a Bronx flat, with an eye toward "a place over in Jersey." Nothing is yet seriously out of date save the prices; you cannot now get room and board on East Thirtieth Street for \$11.50 a week. Grant Overton's "Island of the Innocent" (Doran) has unusual glimpses of institutional life, hospital work, and getting a living in general. His new thriller, "The Thousand and First Night" (Doran), takes place on Long Island with flashbacks to Tangier and the isles of the Pacific. Margaret Ashmun's "Topless Towers" (Macmillan) is one of the few stories that show the daily problems of a flat shared by two unmarried women, the real problems, not the bogey ones. Helen Hull's "Labyrinth" (Macmillan) is a novel of Morningside Heights and the university society thereabouts; incidentally it sets a case fairly for the problem of a married woman's working out of the home when she has children. Hutchinson made things too easy for Rosalie; he can't make me believe it is as simple as that to swing household expenses on any money she could have made in

business. Miss Hull's heroine comes to an impasse at the close of the book, though there is every sign that the author would far rather she made a go of it. Sinclair Lewis's "The Job" (Harcourt) is still to me the best novel about a woman in an office, but Charles Norris has even more local color in his "Bread" (Dutton). This tells so much about life in drab "apartments" on the upper West Side, that no one wonders the girl who starts life there takes to office work, however depressing Mr. Norris may find it. The essays of Robert Cortes Holliday take in more charming corners of the city than those of any other writer: read "Turns About Town" or "Broome Street Straws," for instance (Doran). But before you get any novels about this city, get "Rider's Guide to New York" (Macmillan). The old edition was great but this one is marvellous. I was born in this town and may not hope ever to have the magnificent familiarity with it that comes at the end of the first two-weeks' visit, so I am not above taking this amazing little volume on my trips about this metropolis and never once has it gone back on me, nor left a sojourning relative unprovided. One may eat in a new language every night for a considerable period, spend the rest of one's life here or make the best of a ten-day trip, on the advice of its neatly arranged pages. There is a new edition (Harper) of Thomas A. Janvier's friendly blend of history and topography in "In Old New York." Robert Shackleton's "Book of New York" (Penn) is full of information and illustrations; Helen Henderson's "A Loiterer in New York" (Doran) is the best guide to art and architecture to

read before coming or after one has returned; the Metropolitan Museum of Art publishes a number of guides to its collections, which may be bought there, and has a noble collection of reproductions on sale. Putnam issues "Statues of New York," by Sanford Saltus and Walter Tisne, with 82 full-page photographs of every portrait memorial we have reared in bronze or marble to keep alive the memory of gentlemen most of whom we will learn about for the first time through reading the letter-press of this book. There is an admirable reserve about this letter-press. The necessity for it will be recognized by anyone who knows our statues.

### § 17

## DISAPPEARANCES

*"I am interested in mystery stories involving disappearances, like 'Edwin Drood.'"*

So am I. I can even remember them after I have read them, which is more than I can do for any other type of detective story. Perhaps this is because they involve a personality and the others only a problem, and who cares what happens to A and B after they get the cellar dug? I can read any good detective story for the second time a year after and have not an idea how it is coming out, but after one reading a year ago I could still tell the plot of "The Old Madhouse" (Holt) which William De Morgan left unfinished as Dickens did "Drood." But it is unfinished only in the sense that De Morgan's own manuscript stops; Mrs. De Morgan went on with the story in the direction that her collaboration with her husband showed

her it would have taken. The concluding sentences do not so much imitate his style as make you think that the original story-teller had suddenly said, "Come now, we'll never be through at this rate: I'll just tell you what the rest of it is going to be about."

In Nina Boyle's "What Became of Mr. Desmond" (Seltzer) a mild man walks out to get nails to finish hanging a picture and stays fifteen years. When he walks back there is such a look in his eye that no one dares ask where he has been; the rest of the book tells how he got the look. In Lee Thayer's "The Sinister Mark" (Doubleday, Page) an actress makes an extremely ingenious disappearance. "The Lost Mr. Linthwaite" (Knopf) is one of the best of the long line of J. S. Fletcher's exciting detective complications; he has another disappearance in "Scarhaven Keep" (Knopf). Mrs. Belloc Lowndes finds her mysteries in the dark corners of human nature; that is why her shivers go deeper. In her "The End of the Honeymoon" (Scribner) a bridal couple stop at a lonely inn and are assigned to rooms widely separated; in the morning the bridegroom is gone and the inn-people insist that the girl had come there quite alone. Speaking of Mrs. Belloc Lowndes, I make an exception in her case to my not remembering detective stories: I could not forget her masterpiece of terror, "The Lodger" (Scribner), if I tried.

In George Birmingham's "The Search Party" (Doran) men vanish one by one with the men sent to find them, but in Eden Phillpotts's "The Red Redmaynes" (Macmillan) they stay vanished, for they have been picked off one by one by an attractive pair

of murderers. "Lord Brackenbery," by Amelia B. Edwards, and "The Lost Sir Massingberd," by James Payn, are two of the older disappearance novels; Richard Washburn Child's "The Vanishing Men" (Dutton), a mysterious newer one. Anna Katherine Green can deal properly with disappearances; she has one in "Room No. 3" (Dodd, Mead) and long ago I took a novel of hers to a New Hampshire village and it was read to rags by borrowers from miles around; the name was "Lost Man's Lane," from a short road that a succession of men entered and never came out from.

"The Murder of Edwin Drood," by Percy Carden (Cecil Palmer, London), came to my hand a year or so ago, and is, I think, the latest of the many books that have searched the matter. Alas, it kills Edwin for me. All these years I have numbered him only among the missing, and it hurts to have to move him over into another column of the casualties. This small book does not try to reason out what the characters in the story would have done had they been real people, but tries to fathom instead what the mind of Dickens had most probably laid out for them to do.

## § 18

### COLLEGE LIFE

*"What are some of the novels that deal wholly or in part with life in American colleges?"*

I WISH those little classics of Harvard, Charles M. Flandrau's "Diary of a Freshman" (Appleton, 1912)

and "Harvard Episodes" (Copeland and Day, 1897), were in print, but there surely must be copies of them around somewhere; they were too good to lose. The hero of Robert Nathan's "Peter Kindred" (Duffield), a Phillips Exeter man, goes to Harvard and marries a Radcliffe girl. The most widely-read Yale novel is Owen Johnson's "Stover at Yale" (Little, Brown) which has held its own with the public for years; another good Yale novel is Meade Minnegerode's "The Big Year" (Putnam). Ralph D. Paine's "Sons of Eli" (Scribner) is a well-known group of short stories; another of his is "College Years" (Scribner). Stephen Vincent Benét's "The Beginning of Wisdom" (Holt) has admirable chapters laid at Yale; this book has the true sense of youth.

Scott Fitzgerald's "This Side of Paradise" (Scribner) carries Princeton away up on this list in numbers of readers — whether this pleases Princeton or not is another matter. Wadsworth Camp's "The Guarded Heights" (Doubleday, Page) has the round of everyday life at Princeton and a football match breaking through. Owen Wister's "Philosophy 4" (Macmillan) is already, and well deserves to be, a stand-by in college fiction; I don't know a funnier or a more truthful description of how some students get by. Wilmarth Lewis's "Tutor's Lane" (Knopf) is a demure and sparkling little novel about a little college in New England, with a pleasant Bensonian taste. Charles Norris's "Salt" (Dutton) includes college experience in its hero's education. Booth Tarkington's "Ramsey Milholland" (Doubleday, Page) goes to a State University, but the war does not

leave him there long. George Fitch's "At Good Old Siwash" (Little, Brown) is not only a good account of co-educational college life in the Middle West, but one of the funniest of college books. Earl Silvers is midway of a series for boys, beginning with "Ned Beals, Freshman" (Appleton) concerned largely with the attitude of the resident to the "commuter." Dorothy Canfield's excellent novel "The Bent Twig" (Holt) is about a State University not named but locally believed to be in Ohio. The State U. is being "shown up from the inside" by young people just now; the most savage of these novels is "The Barb," by William McNally (Putnam), who weakens his case by making his barb also an unmitigated pup. "Town and Gown," by Lynn and Lois Montross (Doran), is a collection of short stories or little novels by a pair who will go far if they keep on at this rate. One who can tell as much truth about elemental humanity in as few words as in the one called "Girls Who Pet" has powers worth developing.

There is all the difference in the world between an American "college novel" and one by an Englishman about university life. The latter takes it for granted as one of the cogs in the cosmos and rarely tries to tinker with the machinery. Beverley Nichols's young hero does try to restore a lost vivacity to life in Oxford in "Patchwork" but this was just after the war, when everyone was trying to brighten the corner where he was. Stephen Leacock's "College Days" (Dodd, Mead) is by a Canadian, but the book will do for either side of the line. The American college novel is almost always frankly critical, either of

some specified feature of the life or with a vague sense of general maladjustment. You can find few, for instance, that you would send to a foreigner as an inducement to come over for four years and study — unless it were a foreign young lady, for novels about American colleges for women are far more friendly. Jean Webster's "When Patty Went to College" and "Daddy-Long-Legs" (Century) might easily direct a girl to Vassar, Josephine Daskam Bacon's "Smith College Stories" (Scribner) are kindly enough, and so is Abbie Carter Goodloe's "College Girl's" (Scribner). But if these new State U. revelations keep up much longer — and stronger — they may head the Ku Klux their way. You can't call life in a State University a "hectic sex swirl" and not be prepared to start something.

Just as the lists are closing come two new ones, Percy Marks's "The Plastic Age" (Century) which tells what college life may be in a number of aspects, described with a vivacity and verisimilitude that will ensure young people's reading it, and "The Education of Peter," by John Wiley (Stokes) a report from a recent graduate of Yale.

## § 19

### LAWYERS

*What novels concern the law, lawyers, causes célèbres, and vexed legal problems involving human rights?*

ARTHUR TRAIN has made this his province in late years, and his legal novels and stories, "By Advice of

Counsel," "Tutt and Mr. Tutt," "The Hermit of Turkey Hollow," "The Confessions of Artemas Quibble," "The Prisoner at the Bar" (Scribner), are not only sound law — Mr. Train was Assistant District Attorney from 1901 to 1908 — but absorbing reading for one who, like me, has nothing like a legal mind. Frederick Trevor Hill wrote "Tales out of Court" (Stokes), sixteen stories involving legal cases and unusual incidents, and followed it with "The Thirteenth Juror" (Century). A Philadelphia lawyer, Sydney Nyburg, author of a strong novel of Jewish life, "The Chosen People," wrote "The Final Verdict" (Lippincott), six stories of court-room experiences.

"The People Against Nancy Preston," by John Moroso (Holt), involves a tragic miscarriage of justice. "The Jugglers," by Ezra Selig Brudno (Moffatt) and "Rope," by Holworthy Hall (Dodd), have legal complications. Politics and law are mingled in Arthur Bullard's New York story "A Man's World" (Macmillan), and a good many of the books named in the list of American "political novels" would qualify here too. The latest political novel, Herbert Quick's "The Hawkeye" (Bobbs), pauses in its stride long enough to let the hero, trying to study law, free his mind about some of the complexities of Blackstone. Many divorce novels might be included; for instance, W. B. Maxwell's "For Better, for Worse" (Dodd, Mead), a striking presentation of the injustices of English divorce law. These are often under fire in the novels of Galsworthy, while if plays were in question his "Justice" and "Loyalties" (Scribner) would be included. The "deceased wife's sister" novels are

now out of date, but Eden Phillpotts's "The Green Alleys" (Macmillan) is a passionately sympathetic statement of the wrongs of the natural child, in which one of the characters carries on a correspondence with his bishop over the status of the *nullius filius*.

Of the Victorians Dickens, whose "Bleak House" put the word Jarndyce into law-language, had the greatest number of lawyers. They range from the vampires Vholes and Heep past windy Buzfuz and dubious Jaggers, to airy Lightwood, cheerful Perker and Grewgius the guardian angel. Bulwer Lytton's "What Will He do With It?" has "a charioteer to whom an experience of British law suggests an ingenious mode of arresting the Roman papacy" — that is, get the Pope into Chancery and he'll never get out. All three scenes of Barrie's play "The Will" take place in a lawyer's office.

Of French novelists Balzac dealt with the law most often, personally as well as in his fiction, and his list of lawyers is as long and as various as that of Dickens. John Marshall Gest, in an article in the *American Law Review*, New York, 1913, writes at some length about "The Law and Lawyers of Balzac." Brieux's "The Red Robe," translated in the volume with "Woman on her Own" (Brentano), is an arraignment of certain features of contemporary French legal procedure. "What the Judge Thought" by Judge Edward Abbot Parry (Knopf), is sparkling philosophy in essay form. This list does not include novels in which a scene in court is introduced as incident or climax in a detective story.

## § 20

## "THE ADVERTISING GAME"

*"I am at present studying the subject of advertising from the usual text books, but it has occurred to me that the sidelights thrown upon it by contemporary fiction would be illuminating."*

NATURALLY I think first of George F. Babbitt, for he nearly sold me a house. That is, when I was reading "Babbitt" (Harcourt) for the first time and came upon his bargain list of small suburban properties I felt that curious surge of interest that means I am going to make a note of those properties and look them over when I have time. Then I came to, and realized that the "cute California bungalows" were in every sense an ad-writer's dream. But as my interest in real ads never gets me further than this preliminary surge, Babbitt was doing as well as other realtors. From these pages one may learn also the impassioned appeal to tobacco users, the correspondence school's siren song, the indirect approach of the ambitious parson, even the coo of the cemetery coxer. Una Golden, in Mr. Lewis's earlier novel "The Job" (Harcourt), is in love with the publicity man in her first office, and when she has an office of her own, years after, she has him first for publicity man and then for consort. Stephen Leacock has a sweet contribution to the literature of pep in "Over the Footlights" (Dodd, Mead); a man explains "how I made good in business" and at last I have found something funnier than genuine magazine articles of this nature.

Maurice Samuel's "Whatever Gods" (Duffield) opens with a family conclave in which a shoe manufacturer plans an advertising campaign; I don't know when I have read a more lifelike scene of household exasperations, of positions mutually incomprehensible, or a better statement of the demands of idealistic youth. One of the best "advertising novels" from England is J. D. Beresford's "A Candidate for Truth" (Doran). The American in it who comes over to conquer the old country is an "evolutionary advertising agent" who puts into the British scheme of things "a really capable service with black-and-white artists on the premises and writers of brisk, snappy copy; Mr. Hill would supply the ideas. He had hundreds of ideas, all fresh from the States."

Robert Simon's "Our Little Girl" (Boni) explains musical advertising—some of it. The rest remains for some brave soul to tell. Emma McChesney's son Jock has adventures in the advertising business in "Personality Plus" (Stokes). There is a play, "It Pays to Advertise," by Megrue and Hackett (French). In Leroy Scott's novel of blackmail in polite society, "Cordelia the Magnificent" (Holt), a young lady gets into a fine mess through a want ad. The medicine man in "Tono-Bungay" knew the technique of advertising; so did the husband in "The Wife of Sir Isaac Harman" (Macmillan), even if he did put his signboards in the wrong places to please the more tender eye of his wife. W. L. George's "Caliban" (Harper) reaches its high point when the man who controls mass publicity falls in love with an author whose idea of failure is to have pleased the million.

Just in time for inclusion upon this list come three of the most important entries. John Owen's "The Hoarding" (Dutton) is the story of a young advertising agent, and the background is that of the business; the word, Britons would have us know, is the one they use where we say "billboard." The novel that is my own choice as the best English novel for a year, and surely one of the most comfortable, Frank Swinnerton's "Young Felix" (Doran), affords in an advertising office the means whereby its hero keeps the butcher at bay while he is learning to paint pictures. And though "You Too" by Ralph Burlingame (Scribner) may not send many young men into the advertising profession, it is mighty good reading, in or out of it.

## § 21

## SIDELIGHTS ON POLITICS

*A college department of history asks for suggestions on novels to add to its collection dealing with the political life of America.*

AMONG the reasons why one should read Herbert Quick's "The Hawkeye" (Bobbs), the one that makes me use it to begin this list is that it is an inside study of county politics and the system that makes them what they are. What happens in Iowa in the seventies, here set down with understanding and sympathy, shows the reader in any part of our country why machines have a way of continuing to function after they are smashed, and how honest men may, upon

occasion, be elected to dishonesty. James L. Ford's "Hot Corn Ike" (Dutton) is drawn from the rich store of personal experience indicated in his "Forty-Odd Years in the Newspaper Shop" (Dutton); it is about Coney Island when it was a winter refuge for pensioned-off political retainers, and loses interest only when the author remembers, as he unfortunately does every now and then, that he is writing a novel. In "One Man in his Time" (Doubleday, Page) Ellen Glasgow returns to Virginian politics, a subject with which her earlier novels had proved her equipped to deal. "Capitol Hill," by Harvey Fergusson (Knopf), is a recent, misanthropic study of Washington, D. C. "A Man of Purpose," by Donald Richberg (Crowell), is about midwestern conditions. Julia Houston Railey's "Show Down" (Putnam) brings a college girl home to a Southern town and mixes her first in local and then in state politics. "The Little Back Room," by Edward S. Chamberlayn (Stokes), is about the protégé of a small-town boss. "The Band Wagon," by Franklin Ellsworth (Dorrance), goes after the machine in Minnesota. "Rekindled Fires," by Joseph Anthony (Holt), is an excellent novel for the study of national patriotism transferred to this country; the real hero is an old Czech who has become the local boss of a small New Jersey community, and the political conferences in it are as if one listened in on them.

Of the older novels, Arthur Bullard's "A Man's World" (Macmillan) is a disillusioned but by no means disheartened study of New York politics. "The Bishop of Cottontown," by J. T. Moore (Win-

ston), deals with child labor in Alabama. A list of this sort must include Albion Tourgée's first-hand studies of the original Ku Klux in "Bricks Without Straw," "A Fool's Errand," and "The Invisible Empire," even if they are out of print; it must have Henry Adams's "Democracy," Winston Churchill's "Coniston" and "Mr. Crewe's Career" (Macmillan), Booth Tarkington's "A Gentleman from Indiana" and "In the Arena" (Doubleday, Page), and Paul Leicester Ford's "Honorable Peter Sterling" (Holt). There is another novel based on the career of Cleveland, "Crowded out of Crowfield" (Appleton), which W. O. Stoddard made from Cleveland's own story of his early life. Octave Thanet's "Expiation" (Scribner) is in Arkansas after the war.

The politics of Alexander Hamilton figure in Gertrude Atherton's "The Conqueror" (Stokes), and those of the Lincoln-Douglas period in Edgar Lee Masters's "Children of the Market Place" (Macmillan). To rush through the names of some of the novels in which our politics have been the subject of illumination or discussion, there are Hamlin Garland's "A Spoil of Office," Francis Lynde's "The Grafters," Gertrude Atherton's "Senator North," Will Payne's "Money Captain," David Graham Phillips's "Light Fingered Gentry," P. V. Mighels's "The Ultimate Passion," J. A. Altsheler's "Guthrie of the Times," and W. M. Mills's "The Man Higher Up."

Here are some of the books about famous American politicians by themselves or others, that the department has gathered for this study: Martin Van Buren's "Autobiography"; "Alexander Hamilton," by F. S.

Oliver; Herbert Croly's "Marcus Alonzo Hanna"; the "Autobiography" of Theodore Roosevelt; "Albert Gallatin," by Henry Adams; the "Autobiography" of Thomas C. Platt; S. W. McCall's "Thomas B. Reed"; W. O. Foulke's "A Hoosier Autobiography"; Brand Whitlock's "Forty Years of It"; Tom Lindsay's "My Own Story"; Lincoln Steffens's "Shame of the Cities" and "The Struggle for Self Government"; "Chapters in Erie," by C. F. Adams, Jr.; "Mirrors of Washington" (Putnam) and E. G. Lowry's "Washington Close-ups" (Houghton); Oscar Straus's "Under Four Administrations" (Houghton); Franklin Lane's "Letters" (Houghton), and the "Life and Letters of Walter Hines Page" (Doubleday, Page).

Of the more important recent autobiographies and books on political personages, Mrs. Borden Harri-man's "From Pinafores to Politics" (Holt) has the most charm, and a wide range. Solomon B. Griffin's "People and Politics" (Little) is from the experience of the managing editor of the *Springfield Republican*. "A Life of Francis Amasa Walker," by James Phinney Munroe (Holt), is an account of his richly varied life as statistician, economist, and educator, entwined with political activities from the Civil War to 1897. "Four Famous New Yorkers," by DeAlva Stanwood Alexander (Holt), is a continuation of his standard "Political History of the State of New York"; it presents the political careers of Cleveland, Platt, Hill, and Roosevelt. There is a new life of "Grover Cleveland" by Robert McElroy (Harper). The second volume of "A History of the United States

Since the Civil War," by Ellis Paxson Oberholtzer (Macmillan), carries the tale to 1872 and by its pictures of post-war conditions links those days with today in a somewhat disconcerting fashion. "The Great Game of Politics," by Frank R. Kent (Doubleday), is a newspaperman's story of how this national pastime is carried on in cities, counties, states and Washington.

"The American Party System," by Charles E. Merriam (Macmillan), is a recent text book that will serve also the needs of the general reader, "Parties and Party Leaders," by Anson Morse (Marshall Jones), is another new study, and "The Boy's Own Book of Politics," by William Shepherd (Macmillan), for the younger reader.

## § 22

### KEEPING UP WITH FICTION

*A reader who graduated seven years ago from High School is "a bit discouraged when I look back and realize to how inconsiderable a degree I have improved my mind since then: although I have attempted to keep up with the modern fiction output, the scope of my reading has been greatly limited and unsystematic."*

It may seem like shaking off a responsibility to suggest one book instead of the selected reading list that this inquirer has in mind, but when I can shake it on to such a capable book as Prof. J. W. Cunliffe's "English Literature During the Last Half Century" (Macmillan) it were folly not to do so. This manual,

which is as good for home reading as it would be for class study, fills in the gap between many of the standard text-books and the books of the day and hour — that is, it goes from Hardy and Stevenson through Wells, Galsworthy, Conrad and the rest of the "new" poets and novelists.

The plan is for each a brief critical sketch and a bibliography. Its usefulness will to a great measure depend upon the thoroughness with which one who reads it will go on to read all the books it mentions in these criticisms. Its best quality is that it arouses the desire to go on with this reading.

It would lighten this reader's discouragement to know how many of us have a sinking feeling when we remember how much we knew when we graduated from High School. It is something awful how much less geometry I know now than I did then, and my Greek has practically disappeared.

## § 23

### HISTORICAL NOVELS

*"Do historians regard fiction labelled historical as beneath their notice? I am looking for an historical bibliography of fiction. Some time ago I was referred to Baker's 'Guide to Historical Fiction' but found it was like trying to select a list of friends from a city directory. What I want is a list of twenty or more novels that successfully dramatize historic periods or persons, or both, without doing too much violence to the facts. I should prefer standard books but not necessarily old ones."*

THE ideal historical novel would be one in which all the history was set down as it happened, all the details of costume, speech and the like were accurate, and the general spiritual atmosphere that of a particular time and place—in other words, a book to set the reader down in the life of another day and keep him fascinated by it. “The Cloister and the Hearth” seems to me to come the nearest to these specifications of any novel written in English, “Lorna Doone” coming close to it, and “Henry Esmond” crowding them both. Naomi Mitchison’s novel of Caesar’s day, “The Conquered” (Harcourt), is a new arrival in this class. All these introduce historical personages but do not use them for the central characters. The novelist who does this runs in direct competition with history, which after all was on the ground first.

“Andivius Hedulio,” by Edward Lucas White (Dutton), seems to me a more convincing record of Imperial Rome than Sienkiewicz’s “Quo Vadis?” (Little, Brown); Seymour Van Sandtvoord’s “Octavia” (Dutton) belongs to the same period, but Octavia is a person already in the history-books; you know that the honest author will have no choice in what he makes her do. But Andivius Hedulio himself is the creation of free fancy working within the bounds of a large knowledge of a high-strung and precarious period; he who never lived helps to keep the time of Commodus alive. “Octavia” covers so much time—three reigns—that it is in effect a series of exciting scenes—Saturnalian festivals, races, and royal

assassinations — held together by pages like the "what has gone before" of a magazine serial.

All novels of the French Revolution keep you reading, just as no play about it has been quite dull, but Anatole France's "The Gods Are Athirst" (Dodd) is marvelous. I am a devotee of Dickens but I can't keep my face straight over "A Tale of Two Cities"; now in "Barnaby Rudge" he knows what he is talking about, and in a series of mighty chapters the Gordon Riots flame back out of history. "Henry Esmond" for the Age of Anne, "Micah Clarke" for Monmouth's Rebellion, "Three Musketeers" for a good time. When I was a little girl I read the "Romance of Old Court Life in France," by Frances Elliot (Putnam), in old back-numbers of *Appleton's Journal*, and to this day I know the succession of French kings for four reigns back of Henri Quatre. I shiver when I think that I only just escaped the standard historical romancer for young girls in those days, who was Louisa Mühlbach — only one Mühlbach I read, and it took me years to get back into a reasonable state of mind about the Empress Josephine.

I wonder what the effect would be to take a young person straight from Mühlbach's mild domestic martyr to the lady who figures in Leonie Aminoff's "Torchlight" series of novels about Napoleon (Dutton). This is the only woman writer of historical fiction I know who has the spirit and something of the methods of the elder Dumas. Where or how she gets her facts I do not know, but out of whatever it was she has

made a little world peopled with little men and women with great names; and they live, whether their own lives over again or a different existence that she has made for them I do not greatly care. The titles so far are "Revolution," "Love," and "Ambition." Sabatini always makes his people live: the success of "Scaramouche" and "Captain Blood" is bringing back into print all the others.

My own preference in American historical fiction is rather for novels that evoke a state of mind prevailing at a particular period than those from which I could learn what I could learn more swiftly from a good school-history. "The Scarlet Letter," for instance, or William Dean Howells's "The Leatherstocking God," a book that should be oftener read than it is, and known to more readers. I am especially happy with the new type of novel coming from history just before or even after the Civil War—Herbert Quick's "Vandemark's Folly" and "The Hawkeye" (Bobbs), whose fidelity to detail is such that if we could have twenty like them for as many periods we would not need the "Chronicles of America," Emerson Hough's "The Covered Wagon" and "North of 36" (Appleton) with those vast and unforgettable migrations in which one feels history moving with the herds and the caravans, and now the delicate loveliness of Willa Cather's "A Lost Lady" (Knopf) whose deathless heroine stands out against a period whose history has hardly cooled off yet.

No one really gets the good of an historical novel who is not led thereby to read history. One would think that fifteen-year-olds would be gorged on "The

Three Musketeers" and "Twenty Years After." As a matter of fact, these immortal romances only whet their appetites. They go down the line of sequels until they find their way blocked by no more translations. In that case, with the fate of Fouquet hanging in the balance, it dawned upon me with a thrill of rapture that Fouquet was in the history. It was like finding that a plain and unpromising box has chocolates in it. I have been fishing chocolates out of the history box ever since.

Indeed, I wonder more novelists do not discover what bon-bons there are in memoirs. Mrs. Humphrey Ward realized that when she found "Lady Rose's Daughter" and a long line of later romances in letters and biography. Perhaps they are deterred by finding the originals so much less credible than the characters she makes out of them: Lady Caroline Lamb, for instance, is so much more a figure of pure fiction in her own letters and in the Byron-Melbourne correspondence than in "The Marriage of William Ashe." The only novel I ever read that made Byron at all like the man who wrote his letters is Maurice Hewlett's "Bendish." As Pirandello says in the preface to the English translation of his novel "The Late Mattia Pascal" (Dutton), "Life, despite its brazen absurdities, little or big, has the invaluable privilege of dispensing with that idiotic verisimilitude to which Art believes itself in duty bound to defer." That sober historical chronicle, "The Chevalier de Boufflers" by Nesta Webster (Dutton), surpasses most of the novels of the old régime in France in just the qualities that fiction alone is supposed to possess. A

man who keeps his sweetheart waiting twenty years and then writes, "Come quickly then, little lazy one, so that I may marry you, for this ought to have been done long ago"; his mother, twice a duchess, patronizing society in her old age from cushions stuffed with her own wild oats — oh, in a novel people would never believe it.

Between novel and biography stands the line of "portraits" by Gamaliel Bradford, of which the latest is that group of dubious reputations framed in "Damaged Souls" (Houghton). They are like meeting people without either haloes or hoofs, real people faithfully introduced.

#### § 24

### HISTORICAL NOVELS FOR YOUNG PEOPLE

*"What historical novels will hold the attention of a group of High School students and be of value to them in their study?"*

By that age almost any historical novel worth reading at all will be of some value to them, and by looking through Baker's "Guide to Historical Fiction," which is arranged by countries and in chronological order, you will find the less recent, standard novels that fit into your history course, "The Cloister and the Hearth," "Romola," and the rest. As no one with a sense of responsibility puts a book into a school library without reading it first, tales that seem a trifle fervent for a co-educational collection can easily be left for shelves with no age-limit. But before the

school-library censor shuts out a novel of merit because he thinks the pupils are not old enough to read it, let him reflect that as most of us get most of our reading over and done with before we are twenty, he is shutting it out for good, in the case of many of his charges.

The recent strong and steadily strengthening interest in historical fiction — strongest in America for American history, but showing in other countries and for other times — has brought out not only a number of admirable romances intended for the general public, but along with them not a few meant especially for somewhat younger readers. Beginning as nearly at the beginning as fiction has begun, C. D. Roberts's "In the Morning of Time" (Stokes) and Irving Crump's "Og, the Son of Fire" (Dodd, Mead) come to reinforce the established prehistorics, Stanley Waterloo's "Story of Ab" (Doubleday, Page) and Jack London's "Before Adam" (Macmillan). All the old lists used to put on Georg Ebers's "Egyptian Princess" and "Uarda," and not only "Ben Hur" but "The Prince of India," but any class that can visit the Metropolitan Museum or any other Egyptian room in a museum can get the same amount of Egyptology with far less gristle. Indeed, they get it with ease and delight in the pages of "Wonders of the Past" (Putnam), an enthralling picture-book. As for Lew Wallace's romances, even as a young person they wore me out. There is a picture of Rome and the life of the early Christians in Anne Allinson's "Children of the Way" (Harcourt, Brace), faithful in detail — the author is a classical scholar — and

showing without preaching the clear spirit of the new faith in the twilight of the gods. Most novels of classic Rome are too accurate in their descriptions of imperial petting parties to qualify for this list, but Edward Lucas White's "Andivius Hedulio" (Dutton) could certainly be admitted. I remember that when I was reading Caesar we could never lay hand upon collateral reading for the Gallic Wars and though since then we have had Shaw's "Caesar and Cleopatra," which I will back against history any day, it was not until this year that the Gauls, in Naomi Mitchison's "The Conquered" (Harcourt), had their side of it in fiction form. "The Perilous Seat," by Caroline Snedeker, author of "The Spartan," is, like that novel, reliable as well as readable (Doubleday, Page).

"The Hunchback of Notre Dame" on the screen is bringing back the book, so they say; "Scaramouche" on screen and stage reminded the people who had not read it what a good story they missed. All of Sabatini's novels — "Captain Blood," "The Sea Hawk," "Fortune's Fool" and the rest — belong to the small but valuable group of historical novels that are read by young or old with equal happiness because older people become temporarily young while reading them. By quite different methods "Lorna Doone" qualifies for this group, and of course the "Three Musketeers" series. If there really must be an expurgated "Three Musketeers" for quite young readers the Milton Bradley edition has slipped out all the parts that might displease a conscientious adult, and I am bound to say has done it so deftly you would not know any-

thing had happened unless you had read the real one first.

The school library, which must look out for the needs of younger readers along with those of the almost-grown-ups, will have the standbys like Eva March Tappan's "When Knights Were Bold" (Houghton, Mifflin) and "In the Days of Alfred the Great" (Lothrop), Mark Twain's "Prince and the Pauper" and "Yankee at King Arthur's Court" (Harper), Wilmot-Buxton's "Jeanne d'Arc" (Stokes) or the new "Saint Jeanne d'Arc" by Minna C. Smith (Macmillan); A. H. Seaman's "Jacqueline of the Carrier Pigeons" (Macmillan), about the siege of Leyden, the edition of Jane Porter's "Scottish Chiefs" with Wyeth's color plates (Scribner), Masefield's "Jim Davis" (Grosset) and "Martin Hyde" (Little, Brown), Kipling's "Puck of Pook's Hill" and "Rewards and Fairies" (Doubleday), Kingsley's "Here-ward the Wake," Stevenson's "The Black Arrow" (Scribner) and John Bennett's "Master Skylark" (Century). Charlotte M. Yonge is coming back into circulation at a surprising rate: Duffield has brought out a new edition of "The Little Duke" with colored pictures, and Macmillan is republishing several others including the one that introduces Mary Queen of Scots, "Unknown to History." A new edition of Herbert Harrison's "A Lad of Kent" (Macmillan) is out; it is a smuggling story of the time of George III. Daniel Henderson's "Pirate Princes and Yankee Jacks" (Dutton) is straight history in fiction form, about the time of Decatur. "The Fortunes of Garin," by Mary Johnston (Houghton, Mifflin), begin in 1035;

it is an excellent story for romantic young girls, and so is Mary Hartwell Catherwood's "Story of Tonty" (McClurg). Bernard Marshall has followed his boys' story "Cedric the Forester" with another romance of Plantagenet times, "Walter of Tiverton" (Appleton). In John Buchan's "The Path of the King" (Doran) a high type of character appears at various periods of history, culminating in Lincoln. We have a number of good stories of American history introducing children, or young people, Elsie Singmaster's "Emmeline" (Houghton) for instance, Thomas Nelson Page's "Two Little Confederates" (Scribner), the "Cardigan" series of Robert Chambers, and the series of veracious romances showing the historical background of Princeton, by Paul Tomlinson (Dodd, Mead), beginning with "A Princeton Boy Under the King" and continuing through the Revolution. Mary Johnston's "1492" (Little, Brown) is read with enthusiasm by young people; in general her historical romances appeal to them, at least they certainly do to all I have tried them on.

I am taking it for granted that this library has already a good collection of those hero-tales — like Howard Pyle's, or H. W. Lanier's "Book of Giants" (Dutton) or Eleanor Hull's "The Boy's Cuchulain" (Crowell) — that slide the younger reader over from mythology into history. Every teacher should know, and no doubt they do, that in the appendix of Henrik Van Loon's "Story of Mankind" (Boni and Liveright) is one of the best historical reading-lists for children that one could wish, made by Leonora St. John Power of the New York Public Library, and

so well annotated that parent or child could choose from it. She made the one in his "Story of the Bible" (Boni and Liveright) also. Also a child's library should own every book of re-told tales that Padraic Colum has made, from "The Children's Homer" down the line, and this goes for a home library as well as for a school collection.

Coming back to high school reading, but by another road, let me remind teachers of English in High Schools that Carl Van Doren's pamphlet, "Contemporary Fiction and the High School Teacher of English," has been reprinted and may be had from the English Teachers Association, 60 West 13th street, New York, for ten cents. Hundreds of teachers of English are anxious for guidance in this perplexing field, and here it is.

## § 25

### AMERICAN HISTORY IN FICTION

*"What historical novels would cover our national history?"*

MARY JOHNSTON begins it at the beginning, with her romance "1492" (Little, Brown), a story of the voyage told in the first person by one of the party. Some of our most popular historical novels belong to the pre-Revolutionary period: Mary Johnston's "To Have and to Hold" and "Prisoners of Hope" (Houghton), and a new one, "Croatan," whose heroine is Virginia Dare (Little, Brown); Hawthorne's "Scarlet Letter"; "Agnes Surriage," by E. L. Bynner (Houghton), which John Fiske called "one of the

greatest of American historical novels"; Emerson Hough's "The Mississippi Bubble" (Bobbs), the story of John Law, including his adventures among the Indians of New France. Two favorite novels are about pre-Revolutionary Canada, Gilbert Parker's "Seats of the Mighty" (Appleton) and Mary Hartwell Catherwood's "Romance of Dollard" (Century). Robert Chambers's series from "Cardigan" (Harper) to "The Little Red Foot" (Doran), go through and past the Revolution. Francis Lynde has a new one about "Mr. Arnold" (Bobbs) whose first name is Benedict. This period inspired some of our most popular romances, Paul Leicester Ford's "Janice Meredith" (Dodd, Mead), Churchill's "Richard Carvel" (Macmillan) and Weir Mitchell's "Hugh Wynne, Free Quaker" (Century) with its sequel, "The Red City" (Century).

Edward Everett Hale's "Philip Nolan's Friends" (Little, Brown) is concerned with the transfer of Louisiana. Gertrude Atherton's "The Conqueror" (Stokes) is as nearly the life and times of Alexander Hamilton as fiction can go and remain fiction. Also when I free my mind about some of Mrs. Atherton's later romances somebody always murmurs, "Oh, but have you read 'The Conqueror'?" The pull of that book is strong enough to keep even "Black Oxen" from being completely mired.

For the South of about this time George Cable's "The Grandissimes" (Scribner) and for New England Mrs. Stowe's "Oldtown Folks" (Houghton); for Indiana Edward Eggleston's "Roxy" and "The Hoosier Schoolmaster" (Grosset); between this and

the Civil War, Vaughan Kester's "The Prodigal Judge" (Bobbs), Harry Leon Wilson's thriller about pioneer Mormonism, "The Lions of the Lord" (Lothrop), and Hopkinson Smith's "Fortunes of Oliver Horn" (Scribner). "Uncle Tom's Cabin" and Winston Churchill's "The Crisis" (Macmillan) usher in the Civil War.

For the wartime, Mary Johnston's "The Long Roll" and "Cease Firing" (Houghton), Stephen Crane's "Red Badge of Courage" (Appleton), and the short-story collection of Ambrose Bierce "In the Midst of Life" (Boni), especially the one called "Chickamauga" — these for the fighting zone. For the country behind the lines, Ellen Glasgow's "The Battleground" (Doubleday) and Harold Frederic's "The Copperhead" (Scribner), novels of unusual quality. For the reconstruction period Cable's "John March, Southerner" (Scribner), and Thomas Nelson Page's "Red Rock" (Scribner). Beyond that, and coming to the time when history merges in the light of common day, Winston Churchill's "Coniston" and "Mr. Crewe's Career" (Macmillan), William Allen White's "In the Heart of a Fool" (Macmillan), Mrs. H. H. Jackson's "Ramona" (Little, Brown), Owen Wister's "The Virginian" (Macmillan), and Mary Halleck Foote's romance of reclaiming the waste lands of the West, "The Chosen Valley" (Houghton).

The great Western migrations, extending from before the Civil War until the closing of the last of the free lands, have of late years entered our fiction more often than any other periods in our national development. The sweep of Herbert Quick's "Vande-

mark's Folly " (Bobbs) sent it up among our best historical fiction; it has just been followed by his "The Hawkeye" which begins in the Iowa of the fifties and lives through the career, social and political, of a young relative of Jake Vandemark. The novels of Emerson Hough are as true to native ideals and emotional reactions as they are to matters of historical detail; "The Covered Wagon" (Appleton) is true America and his last novel, "North of '36", is true Texas. Hal G. Evarts's "Settling of the Sage" (Little) is a cattle-country romance. Willa Cather's "O Pioneers" and "My Antonia" (Houghton) made a place for her in the front rank of our fiction, not only our historical fiction; her "A Lost Lady" (Knopf) puts the crown upon her achievement with a study of one of the railroad aristocracy of the West when the great lines were being built across the continent. Garet Garrett's "The Cinder Buggy" (Dutton) is about the struggle of iron and steel; his "The Driver" in the regions of "high finance." Stewart Edward White has written the story of California in three novels, each complete in itself, together covering the time and conditions of that temperamental land from 1849 through the period of the Vigilantes, the Eastern influx and the days of 1890. They are "Gold," "The Grey Dawn" and "The Rose Dawn" (Doubleday). Meade Minnegerode's "O Susanna!" (Putnam) is a rollicking tale of gold-fever days and the ships that went there. Ray Strachey's "Marching On" (Harcourt) is a novel of feminism before the Civil War, and the life of which it was a phenomenon. John McIntyre's "Blowing

Weather" (Century) has a wild strong flavor of its own; it is a story of old Philadelphia and the sea. The psychological values of Hergesheimer's "The Three Black Pennys" and "Java Head" (Knopf) are so high that I cannot fancy anyone reading them for the history alone, but one who reads them gets history in spite of himself. Hamlin Garland's "A Son of the Middle Border" and "A Daughter of the Middle Border" (Macmillan) are not only stranger than his fiction, but more like fiction, yet in "Rose of Dutcher's Coolly" and "Main Travelled Roads" (Harper) he has enriched our middle distance with admirable novels. "The Pioneer West," original narratives gathered and made into a single vivid volume by Joseph Lewis French (Little, Brown), has a foreword by Hamlin Garland, praising it in terms to which any reader interested in our epic years will agree.

## § 26

### ENGLISH HISTORY IN FICTION

*"I want a list of historical novels that will cover English history from the legendary Arthur to the last century."*

KIPLING'S "Puck of Pook's Hill" and "Rewards and Fairies" (Doubleday, Page) start this off with a shout. Then comes Kingsley's "most muscular novel" "Hereward the Wake" in Everyman's Library, and right after it, in the same invaluable collection, Bulwer Lytton's "Harold: or the Last of the Saxon Kings," and though this may be heavy going in places,

Bulwer is unusually accurate and painstaking in matters of historic detail. Scott's "Count Robert of Paris," followed by "The Betrothed" and "The Talisman," come next, and after that Hewlett's crashing "Richard Yea and Nay" (Scribner), first on this list in the modern manner. "Ivanhoe" next and then "The Forest Lovers," though this is a Hewlett that has worn thinner than the others. His "New Canterbury Tales" (Scribner) is supposed to be told in 1450 and is concerned with matters a century earlier. "With the Black Prince," by W. O. Stoddard (Appleton), is a juvenile so good it holds its own year after year; my generation learned about the battle of Crécy from its pages. "Michael Fairless," world-famous for "The Roadmender," wrote a lovely story of cloister life in the time of Edward III called "The Gathering of Father Hilarius" (Dutton). "The Dream of John Ball," by William Morris, about the time of the Kentish Rebellion of 1581, is published in a pocket edition by Longmans, Green.

The soldiers in Conan Doyle's "White Company" (Harper) see action in France and Castile. Hewlett's "Brazenhead the Great" (Scribner) is in the days of Jack Cade's Rebellion. You get the Wars of the Roses from the York side in Stevenson's "Black Arrow" (Scribner), which comes also in a fine large book with Wyeth's pictures in color. Speaking of getting English history from one side, I wish I could somehow squeeze in here the enchanting "Love and Freindship," lately discovered treasure of Jane Austen's youthful genius (Stokes). I can just manage to do so because it includes a "History of England" by

a gloriously prejudiced young historian. Also it is altogether delightful. Getting back to business, Warwick is the hero of Bulwer Lytton's "Last of the Barons" (Everyman's).

I would have said that I had read any number of novels about Henry the Eighth, but when I come to look them up all I can identify is "When Knighthood was in Flower," by Charles Major (Bobbs Merrill), whose heroine I need not introduce to movie students as Mary Tudor. But Edward the Sixth comes out strong in Mark Twain's "The Prince and the Pauper" (Harper), which may have a fantastic plot but balances this by the extraordinary vigor and sympathy of the scenes among the poor. Mary is in that great old book "The Tower of London," by Harrison Ainsworth (Dutton), which is a real thriller, good for antiquarian details, and with the story of Lady Jane Grey. There is a long list of Harrison Ainsworth's historical novels: someone must still love them, for they are published by Dutton in a beautiful illustrated edition. Then there is Tennyson's play "Queen Mary." Queen Elizabeth figures in Scott's "Kenilworth" and her reign in the time of Major's "Dorothy Vernon of Haddon Hall" (Macmillan). There is a beautiful new edition of Charles Kingsley's novel of the sea-adventurers, "Westward Ho!" (Dutton) with colored plates and clear lovely type, and a pocket edition in Everyman's. Charlotte M. Yonge's "Unknown to History" (Macmillan) has a favorable but not too highly colored portrait of Mary, Queen of Scots. Along here comes "Master Skylark," by John Bennett (Century), the tale of a boy whom Shakes-

peare befriends, beloved by generations of children, and William Black's "Judith Shakespeare" (Harper), that will still exert its charm over anyone brought up on the plays. The best I can do for Charles I is "The Three Musketeers" (Appleton) and that keeps for the most part on the other side of the channel. There is a new one for the Civil War, Elizabeth Hope's "My Lady's Bargain" (Century), introducing Cromwell in person, and a new edition of Beulah Marie Dix's "Hugh Gwyeth" (Macmillan). Quiller-Couch's "The Splendid Spur" (Funk and Wagnalls) comes in here, and J. H. Shorthouse's "John Inglesant," now out of print. For the Commonwealth there is Scott's "Woodstock," and one may get a good idea of the general state of society and especially of the Quaker element, from Amelia Barr's "Friend Olivia" (Dodd, Mead), while B. M. Dix's "A Little Captive Lad" (Macmillan) is dependable.

A dashing new novel of the English restoration is "The Great Roxhythe," by Georgette Heyer (Small, Maynard); the only other one I know is Scott's "Peveril of the Peak." But James II has two magnificent ones, Blackmore's "Lorna Doone" — which you may have in Everyman's or in an illustrated edition with photographs of the countryside (Harper) — and Doyle's "Micah Clarke" (Harper), which set me reading any amount of history of the period. William and Mary's reign has Captain Marryat's "Snarleyyow the Dog Fiend" (Dutton); I have been meaning for years to read that, solely on account of its name. Mrs. Burnett's "A Lady of Quality" and

"His Grace of Osmonde" (Scribner) I bear in mind chiefly for the *sang froid* with which she rolled the corpse under the sofa. Queen Anne's age has the deathless "Henry Esmond." The first Georges have "Treasure Island," Tarkington's "Monsieur Beaucaire" (Doubleday, Page) and Charles Reade's "Peg Woffington" (Everyman's), and Thackeray does well by George the Third's day in "Barry Lyndon," the unfinished "Denis Duval" and "The Virginians," at which point our country begins to come into the story.

One notices in making out a list like this how many of the books upon it were written long ago and are still not only in print but well in demand. It seems to be worth while taking trouble to develop a gift for historical fiction. It is a gift that involves taking trouble. Seeing the confiding natures of readers of historical fiction, seeing the dependence we put on them, there is nothing more detestable than sham history in such fiction. The writer who signs E. Barrington, whose demure piquancy so well fits the time of which she writes, the eighteenth century, has a new one called "The Chaste Diana" (Dodd, Mead) that keeps as closely to the facts as did her previous "The Ladies!" (Atlantic Monthly Press). This heroine is the young lady who played Polly in the original production of "The Beggar's Opera." "Cupid and Mr. Pepys," by Netta Syrett (Stokes), is a pleasant new novel of this period. Elinor Wylie's "Jennifer Lorn" (Doran) is a marvel of delicately adjusted erudition, whose detail is so perfect that it can be best appreciated by those of wide and deep reading; they will

know how to treasure a reconstruction of the artificial but intense spirit of a civilization; one who likes Voltaire's "Candide" will cherish this.

I see that after all I have left out "the legendary Arthur" who was expressly stipulated. Come to think of it, I never read a novel about him or his social circle, unless you call the indispensable Sir Thomas Malory a novelist. It was all poetry, from Tennyson to "Arthur: a Tragedy," the new play by Laurence Binyon (Small, Maynard) just given in London. But if you once begin on folk-lore about him, like Rhys's "The Arthurian Legend," the winding path leads through forests of delight.

## WRITING AND WRITERS



## THE MECHANICS OF WRITING

*"What books for a reference shelf for a writer's desk, to consult on matters of the mechanics of his art?"*

"THE Authors' and Printers' Dictionary," by F. H. Collins (Oxford), to begin with, and a good desk dictionary, Webster's "Collegiate" (Merriam) or the "Desk Standard Dictionary" (Funk and Wagnalls). A new publication by John W. Manly and Edith Rickert, "Writer's Index of Good Form and Good English" (Holt), and if this writer intends to get on a newspaper and wants to save himself some hard knocks in finding out things for himself, the "Practical Course in Journalism," by Henry J. Brockmeyer (Press Guild Inc.). "Writing of To-day" is a collection of models of every sort of journalistic prose, by J. W. Cunliffe and G. R. Lomer (Century), likely often to be consulted; if this were to be a journalist's collection I would put in "Editing the Day's News" by George C. Bastian (Macmillan), a highly practical new text, "The Writing of News," by C. G. Ross (Holt), the books by Grant Milnor Hyde—his popular "Handbook for Newspaper Writers," "Newspaper Reporting and Correspondence" and "Newspaper Editing" (Appleton),—and those by W. G. Bleyer, especially "Newspaper Writing and Editing"

and "How to Write Special Feature Articles" (Houghton), with C. L. Edson's "The Gentle Art of Columning" (Brentano).

"Text, Type and Style, a Compendium of Atlantic Usage," by George B. Ives (Atlantic Monthly Press), will be of practical value. "The King's English," by Fowler and Fowler (Oxford), a snappish and stimulating work, must surely join the line, with the "Concise Oxford Dictionary," stepping firmly on the heads of all non-British words, but indispensable to a writer and the most readable dictionary on the market. No, that reminds me of Weekley's incomparable "Etymological Dictionary of Modern English" (Dutton), and nothing in the way of a word-book could be more readable than that. I think a writer would do well to keep that on hand, too. "How to Use the Dictionary," by Martin C. Flaherty (Ronald), is a little book that will prove useful.

Somewhere between a list for mechanics and one for style should come—they must surely come somewhere—the works of Arthur S. Hoffman, "Fundamentals of Fiction Writing," and "Fiction Writers on Fiction Writing" (Bobbs, Merrill). The former is a sound and sensible guide; things being as they are, it would be hard to find one more useful. The latter is the result of a questionnaire sent to so many novelists of such different types that the results are of high interest and enlightenment. "The Writer's Art" (Harvard University Press) is a symposium of great writers on the intricacies of literary composition.

If you must have a dictionary of similes, and I am often asked to recommend one, there is Frank Wil-

stach's "Dictionary of Similes" (Little, Brown), and there won't be another until someone has thought up 17,000 new ones to take the places of those therein listed. For a quotation-cyclopedia either the latest of the many editions of the well-known Bartlett's "Familiar Quotations" (Little, Brown) or the "Cyclopedia of Practical Quotations," by J. K. Hoyt (revised edition, Funk and Wagnalls), which includes more recent writers and is even larger. When I am asked to recommend a rhyming dictionary, I tell them "The Rhymer's Lexicon" by Andrew Loring (Dutton); it is the easiest to handle. The system is perfectly simple: you are, let us say, in process of composing a valentine to Susan: you turn to (a) "Words accented on the penult" and in this to (b) "U as in tuber and mover, fully and woolly," and upon running down the lines you find that Susan is not there but are consoled by the possibilities of archducal — nuchal — Pentateuchal, and quite taken off the subject by the glamour of diazeutic — emphyteutic — hermeneutic — maieutic — scorbutic — therapeutic — toreutic. So you do not write to Susan at all, which is probably all the better for you.

F. Sturge Allen's "Synonyms and Antonyms" (Harper) is an excellent book, but my personal preference — I was brought up on it — is Roget's "Thesaurus," of which there is a new and much enlarged edition (Crowell). There must be on a writer's desk the latest edition of "Who's Who in America" and the English "Who's Who," and Smith's "Classical Dictionary" — there is a concise edition in Everyman's and one published by the American Book

Co.— and Brewer's "Dictionary of Phrase and Fable" (Lippincott) may be often useful. Of the latter there is a new, revised edition, much enlarged. Brewer's "Reader's Handbook" (Lippincott) has names famous in fiction, many plots and suchlike information; and Miss Keller's "Reader's Digest of Books" (Macmillan) the plots of a vast number of novels and plays. This is as far as a list of these books can go, for the needs of the individual must determine. The subject of reference books in general is so thoroughly treated in Isadore Mudge's bibliography, "New Guide to Reference Books" (American Library Association) that I can but refer readers building up such a library to its annotated lists. It deals with the important matter of choosing a large dictionary, among other things, and compares the encyclopedias. Bessie Graham's "Bookman's Manual" (Bowker), while meant especially for book-sellers, includes much information on reference books.

## § 28

### THE BUSINESS SIDE OF WRITING

*"What books would constitute a writer's business library?"*

TAKE "The Business of Writing" by Robert Cortes Holliday and Alexander Van Rensselaer (Doran) for cornerstone; you can build on it but no one book replaces it. From the preparation of the manuscript till it reaches the book-shops the steps in the process are explained in order, with sensible, portable advice;

I have taken out any amount for the use of inquirers to the GUIDE. "Writing to Sell," by Edwin Wildman (Appleton), is another book of direct advice, spending no time on anything but what the title indicates and that is what the free-lance wants to know about. It is mainly for the writer of special articles. Charles P. Cushing's "If you Don't Write Fiction" (McBride) was for some time before this the only book in this field, and it is still well worth owning. "Making a Newspaper" by John L. Given (Holt) has advice on getting a job and the qualifications for holding it; "Where and How to Sell Manuscripts" is a list of 6000 markets published by the Home Correspondence School of Springfield. This school publishes a long list of books on the technique of writing, some of which are very popular. There are chapters on markets in several of the above-mentioned books, especially Mr. Wildman's. "Stories Editors Buy and Why" by Jean Wick (Small, Maynard), prints a number of stories that editors have bought, with their own reasons why they bought them. It is not Miss Wick's fault that this highly informing book somewhat depresses me. Some of the magazines have the same effect.

"An Outline of Copyright Law," by Richard C. De Wolfe (Luce, 1922), is a safe and simple guide for author, publisher and producer; it includes dramatic and moving-picture rights. Advice on copyright matters is to be found in several of these other books. I should think many a free-lance would be the better for a little book called "Getting Your Name into Print," by H. T. McCauley (Funk), called "a manual

of publicity methods," though it is more for the object than for the writer of an interview. There is little that is spectacular about its advice, but some common sense about "the right approach to the newspapers."

When last I printed a reply to a question of this sort, a correspondent gently reproved me for not naming the magazines devoted to the interests of beginners in general and free-lances in particular. "Free-lance writing is a tough game," said he, with evident feeling. "The chap who is trying to convince some editor that his writings are worth money needs encouragement." So he told me to tell the world that "The Editor," published at Highland Falls, N. Y.; "The Student Writer," Denver, Col.; "The Writer's Monthly," Springfield, Mass., and "The Writers' Digest," Cincinnati, are all good, and that "The Editor" has the advantage of coming every week. Also that if the beginner knew a member of the Author's League he should borrow his copy of "The Author's League Bulletin."

## § 29

### FORMING A STYLE

*What books will be of assistance in forming literary style?*

I ALWAYS approach this subject with diffidence, and in the hope that no intending writer gets the idea from me that reading any or all of the works I advise will give him the secret of a lucid and distinctive English style. But as people always like to read books about their own trade, whether for purposes of en-

lightenment or of disagreement, I know that anyone who has tried to put words together into the shape of beauty will be interested in books concerned with that tantalizing process.

For the young person, or for the beginner of any age, there are not a few text-books of high value. So high indeed is the value of the works of Charles Sears Baldwin that I could wish that young men and women beginning to write for publication could all have had the advantage of the background provided by his "Composition: Oral and Written" (Longmans). For somewhat younger students there is "Good Writing: a Modern Rhetoric," by Arthur Leonard and Claude Fuess (Harcourt). "Writing Through Reading," by Robert M. Gay (Atlantic Monthly Press), is a new plan for study that has proved greatly stimulating; I was especially interested in what it has to say about translations; a lot of good time is going to waste along these lines in some schools. "The Study of Words," by R. C. Trench (Doran), now in its twentieth edition, is the one on philological lines that I would choose for a writer's library; there are, however, a number of excellent new ones, such as McKnight's "English Words and Their Background" (Appleton). "The English Bible as a Guide to Writing," by C. S. Baldwin (Macmillan), is an important little book; how important one may realize who can see the influence of the St. James Version upon contemporary writers as different as Masfield, Dunsany, and Kipling.

"The Handling of Words," by Vernon Lee (Dodd, Mead), is the most scientific study so far of the proc-

esses by which writers produce their effects, so painstaking indeed that it would be dull — which it is not — were Vernon Lee herself a less skilled literary craftsman. "The Craft of Fiction," by Percy Lubbock (Scribner), compares the methods of Tolstoy, Flaubert, Meredith, Balzac, James and Dickens; it is sympathetic and suggestive even for the experienced writer; I have already spoken of Arthur Sullivant Hoffman's "Fundamentals of Fiction Writing" (Bobbs Merrill).

"The Problem of Style," by J. Middleton Murry (Oxford), seems to me the most forward-looking book on the subject in the English language: its uses to the writer who would be "in the movement" are evident, and the reader who is carried along with it will be in the line of direction of contemporary literature. Without turning aside to indicate writers whose works should be studied in this connection — indeed this has been done by the authors I have here set down — I cannot refrain from pointing out the value to a writer of the "Notebooks of Chekhov" (Huebsch), every paragraph of which is charged with ideas, William Gerhardt's "Anton Chekhov" (Duffield), an invaluable biography and criticism, and the importance of a careful study and comparison of the three volumes of short stories by Katherine Mansfield, "Bliss," "The Garden Party" and the even more rewarding unfinished collection, "The Dove's Nest" (all Knopf), with its baffling, stimulating glimpses into what Wells calls her "perfectly lovely mind." Nor should one miss the selections from her journal in the *Yale Review*.

I am often asked for a book that will be of value to the American book reviewer in the exercise of his profession, and since the appearance of "Definitions" by Henry Seidel Canby (Harcourt) I tell them to begin with that. I know of no book more likely to set a reviewer to his task with clearer vision or to open the eyes of a reader to more qualities in what he reads. From the expressed gratitude of those to whom I advised it, it has done so in their cases. Read also the essays on reviewing in "Saturday Papers" (Macmillan) by the editors of the "Literary Review," and for the definition and application of the principles of "decency" in literature — together with other good ideas — "The Literary Discipline" by John Erskine (Duffield) and the spirited defence of the Puritan spirit in Stuart Sherman's "The Genius of America" (Scribner).

§ 30

LIVING AUTHORS

*"What books give information about living authors beyond that found in the British and American Who's Whos?"*

THE first book of this sort that I added to my library was Frederick Taber Cooper's "Some American Story Tellers" (Holt), soon followed by his "Some English Story Tellers," collections of critical studies to which the student will still have occasion often to refer. Two bibliographies by Manley and Rickert, "Contemporary British Literature" and "Contemporary American Literature" (Harcourt), of

which the former is the better, have condensed biographical sketches and hints for the direction of study in cases where the compilers think study would be desirable. "Women Who Make our Novels," by Grant Overton (Dodd, Mead), is another book for study-clubs to keep at hand; I have often to direct inquirers to its pages, and to the other books in this series, "Men who Make our Novels," by George Gordon, "Our Short Story Writers," by Blanche Colton Williams, Howard W. Cook's "Our Poets of To-day," and Thomas L. Masson's "Our Humorists of To-day." Harry Hensen's "Mid-west Portraits" (Harcourt) are of the Chicago school. "The Bookman's Anthology of Essays" (Doran) and the corresponding anthology of its poets, have brief biographical notes.

S. P. B. Mais is a popular intermediary; his friendly attentions to books in general extend to those still smoking from the griddle. "Some Modern Authors" (Dodd, Mead) has been reprinted to meet the calls of readers of his "Why We should Read" and "Books and Authors." A. St. John Adcock's "Gods of Modern Grub Street" (Stokes) is one of the latest of these manuals intended to introduce overseas living British authors to new audiences; setting Hardy apart for an opening chapter he proceeds alphabetically from Belloc to Zangwill, with camera portraits of each. There are excellent camera studies also in the volume of "Georgian Stories" (Putnam) including some of the less-well-known fiction writers.

Another English introducer is R. Brimley Johnson, whose "Some Contemporary Novelists: Men," and a

corresponding volume for women, pay attention also to writers with small but discriminating audiences. William Parker's "Modern Scottish Writers" (Hodge, Edinburgh, 1917) is so far as I know the only book devoted entirely to them; it includes the romantic figure of Cunninghame Graham, William Archer, Kenneth Graham, and of course Barrie, Sharp and Lang. "The New Elizabethans," by E. B. Osborn (Dodd), commemorates young dramatists like Harold Chapin and poets like Alan Seeger, fallen in battle. In "Some Impressions of My Elders" (Macmillan) the usually urbane St. John Ervine gets jumpy now and again and spills too much pepper in the soup, but there is meat in it too. Of Frank Norris's "Contemporary Portraits" (Brentano) the best is Shaw's own portrait of himself. There is a funny account of Shaw at the trial of Jasper for Drood's murder, staged by English authors, in Coulson Kernahan's "Celebrities" (Dutton), and anecdotes of other authors. Lewis Hind in "Authors and I" and "More Authors and I" (Dodd) is kindest of all the introducers, so kind that he even ties pink ribbons in the lean and battle-scarred ears of Anatole France.

"Writers of the Day" (Holt) is a remarkably well-sustained series of small books about living authors, by authors themselves important, who have particular qualifications for the task of appraisal. Wells is described in the one by J. D. Beresford, France by W. L. George, Bennett by F. J. H. Darton, Kipling by John Palmer, Conrad by Hugh Walpole, Hardy by Harold Child, and there is one on Henry James by Rebecca West. "Some Modern Novelists" by W. and

H. T. Follett (Holt) goes from Meredith to a chapter on the new generation. Robert Lynd's "Books and Authors" (Putnam) is a set of graceful and scholarly essays including not only Petrarch and John Clare but men as modern as H. M. Tomlinson, T. S. Eliot and Vachel Lindsay. "Appraisals and Asperities," by Felix Schelling (Lippincott), is a series of reprinted newspaper articles on living British and American authors. "Forty Years in my Book-Shop," by Walter T. Spencer (Houghton), is full of stories of literary men by a famous book-dealer. "The Windmill" (Knopf) is William Heinemann's contribution to the stock of publishers' reminiscences, all of which that I have read I have found fascinating reading, and there are fortunately plenty of them to read. The latest is Henry Holt's "Garrulities of an Octogenarian Editor" (Houghton), crowded with charming anecdotes.

A number of helpful monographs on authors are sent free on request by their publishers: they include pamphlets on Swinnerton (Doran), Galsworthy (Scribner), Romain Rolland and De Morgan (Holt), Anatole France and Archibald Marshall (Dodd, Mead), Johan Bojer (Century) and several from Doubleday, Page. Publishers send biographical notes and criticisms of their authors on request, and many club-paper writers avail themselves of the privilege.

§ 31

A NEWSPAPER OFFICE LIBRARY

*The first inquiry that came to the READER'S GUIDE when it was opened to the public, eight years ago, was for a desk library for the editor of a country newspaper. It has been several times republished on request and constantly sent by mail to inquirers; in the course of time it has been somewhat enlarged, to meet the demands of a more exacting establishment, but it has never gone beyond the limits of a small collection, of whose usefulness and value in getting out a paper there could be no question.*

THERE must be a supply of books for the verifying of proper names. The "Official Congressional Directory" is issued at each session of Congress and contains biographies of all congressional personages at Washington, committees, residences and related information. "Who's Who in America" (A. N. Marquis, Chicago), and the British "Who's Who" (Macmillan) are indispensable. "Who's Who on the Stage" (Macmillan), "Canadian Men and Women of the Time" (Briggs, Toronto) and the little annual, "Women of 1924," issued by the Women's News Service, 106 E. 119th Street, will be often consulted. For a large library, Grove's "Dictionary of Music and Musicians" (Macmillan) in five volumes, and Champlin and Perkins's "Cyclopedia of Painters and Paintings" (Scribner). For any newspaper library, "The American Yearbook" (Appleton), "The New International Yearbook" (Dodd, Mead), "The States-

man's Yearbook " (Macmillan) and "The Annual Register" (Longmans) with the indispensable "World Almanac" (Press Publishing Co.).

Cram's "Atlas of the World" (Cram Pub. Co.) is convenient in size, reliable and not too expensive. Lippincott's "Gazetteer" (Lippincott) is a complete pronouncing geographical dictionary of the world, with recent and authentic information. There is a new atlas with "The Century Dictionary" in twelve volumes. "The New International Encyclopedia" (Dodd, Mead) is apt to respond to office demands more often than the "Britannica." Of course, the local city directory, business directory and telephone book, "American Newspaper Annual and Directory" (N. W. Ayer), a catalogue of all American newspapers with descriptions of every place in the United States and Canada where a newspaper is published, with much other information. "Batten's Agricultural Directory" (George Batten, New York), for the agricultural press. "The International Directory of Booksellers" (Dodd and Livingston, 1914), a manual for bibliophiles with lists of publishers, public libraries, collectors, learned societies and the like. "Sell's World Press" (Sells, London) an annual with lists of the world's papers, complete and classified. "Bullinger's Postoffice, Express and Freight Guide" (Bullinger, N. Y.). A number of the library publications would be useful, like the "Reader's Guide to Periodical Literature" (Wilson), but these take me into a special field.

If I have left dictionaries to the last, it is for the sake of emphasis. "The Desk Standard Dictionary

of the English Language," the abridgment of the New Standard (Funk and Wagnalls), and Webster's "Collegiate Dictionary" (Merriam), the largest abridgment of Webster's New International Dictionary, are more convenient to consult than the large volumes, but either or both these large dictionaries should be within reach. The most practical French-English dictionary is Cassell's, published by Funk and Wagnalls, who also publish a good German-English one. The Spanish-English of Arturo Cuyas (Appleton) is good and not too bulky. There should be by all means the "Thesaurus of English Words and Phrases," by Peter M. Roget (Crowell, new enlarged edition), and the "Concise Oxford Dictionary of Current English" (Oxford Press), whatever other word-book is also there. The "Dictionary of the Bible," by James Hastings (Scribner), is encyclopedic in scope; it is in one large volume and deals with language, literature and contents. For quotations, Hoyt and Ward's "Cyclopedia of Practical Quotations" (Funk and Wagnalls, new enlarged edition) and for allusions and odd bits, Brewer's "Dictionary of Phrase and Fable" (Lippincott).

There are so many more books that would be useful in some special department of newspaper work that I am especially glad to find that the School of Journalism of the University of Missouri has brought out a new, revised edition of the admirable pamphlet "A Newspaperman's Library" (Univ. of Mo. Bulletin, vol. 22, no. 19), by Claire E. Ginsburg, Librarian, which has a chapter on reference books for newspaper offices, in which all these books are listed and

many more. Besides, it has lists of books for the study of journalism, biographies of newspapermen, novels about newspaper life, advertising literature, and other valuable selections, carefully annotated. I saw the original edition some years ago when I was a guest of this pioneer school of journalism, and have since read with profit the other bulletins, which are as practical and interesting as one might expect from the school.

This list of course includes no books on how to do things in journalism. Of these the latest is "Editing the Day's News," by George C. Bastian (Macmillan), a detailed, lucid and comprehensive record of standard newspaper practices and methods. It is an introduction in plain language to copyreading, headline writing, illustration, makeup and newspaper routine in general, the kind of book many a young man is looking for. For the earlier text-books on newspaper matters consult the bibliography above-mentioned.

### § 32

## THE NEW POETRY

*"I have read Miss Lowell's 'Tendencies in Modern American Poetry,' Marguerite Wilkinson's 'New Voices,' and John Gould Fletcher's preface to 'Goblins and Pagodas': I am especially interested in the modern school of poetry, American, English and French, and would appreciate information as to books on technique or appreciation."*

THE best introduction to the "new" poetry for one who has been brought up on the "old" is Marguerite

Wilkinson's "New Voices" (Macmillan), because this book's distinction lies in its pointing out in contemporary verse "beauty old yet ever new." The general reading public reads far less poetry than one would think from the amount written about it. Poets write about new poetry, and the mass of readers keep on with the same old poems. The first service a poet can do to one of that mass is to show him that beauty is forever setting to new generations the task of recognizing her in new garments, even in new disguises. This book can be read by a complete outsider; most of our poets write for — or against — each other. For anthologies to supplement the poems it quotes, Louis Untermeyer's "Modern American Poetry" and "Modern British Poetry" (Harcourt, Brace), Padraic Colum's "Anthology of Irish Verse" (Boni) and the pocket-companion "The Little Book of Modern Verse" (Houghton, Mifflin), made by Jessie Rittenhouse.

Amy Lowell's "Tendencies in Modern American Poetry" (Houghton, Mifflin) is indispensable. At this day I need not point out its qualities; I am at the moment concerned with its value in bridging the chasm between modern poets and their potential audiences. Louis Untermeyer's "New Era in American Poetry" has been almost completely re-written. Appearing at the height of the controversial period, it had the polemic quality of its time: now even the title has been changed, and it has appeared as "American Poetry Since 1900" (Holt), and will meet the needs of many who love poetry and wish to know more about it. A new book on the older poets that

has just come from the Oxford University Press is W. Paton Ker's "The Art of Poetry."

For one deeply interested in the subject and willing to look at it from all points of view, there is a large and provocative collection of criticisms and appraisals. "Convention and Revolt in Poetry" by John Livingston Lowes (Houghton, Mifflin, 1919) — in naming books about American poetry one should set down the year in which they appeared — "The Young Idea," opinions, mainly of poets, gathered by Lloyd Morris in 1917 (Duffield), "The Enjoyment of Poetry," by Max Eastman (Scribner, 1913), Mary C. Sturgeon's "Studies of Contemporary Poets" (Dodd, 1916), which is concerned with British poets, Ernest Boyd's "Ireland's Literary Renaissance" (Knopf), Lloyd Morris's "The Celtic Dawn" (Macmillan, 1917), "John Masefield" (Macmillan, 1922), in which W. H. Hamilton shows his devotion to his subject, and the chapters on the newer poets in John W. Cunliffe's "English Literature During the Last Half Century" (Macmillan, 1923) make a list that has surely the virtue of variety. "The New Poetry," by Harriet Monroe and Alice Corbin Henderson (Macmillan, 1923), is a collection of high value to the student; it is wide in its scope and takes in poems from both sides of the Atlantic. Selections from the Magazine "Contemporary Verse" appear in two "Contemporary Verse Anthologies" (Dutton). The introduction to the recently published "Collected Poems of Vachel Lindsay (Macmillan) should be pondered by students.

Of the books devoted especially to organic rhythm

the recently published work of Mary Austin, "The American Rhythm" (Harcourt), takes a high place, being not only thoughtful but thought-provoking. It is illustrated with her spiritual transcriptions of American Indian poetry. "Concerning French Verse" is an essay for English-speaking readers of French poetry, by Charles Cameron Clark (Yale Press) that should be read by any American who finds French poetry lifeless and colorless. Many do, for they do not really hear it, as they do English verse. For this latter there is a new book on "The Speaking of English Verse," by Elsie Fogerty (Dutton), which has some fascinating discussions of rhythm and pattern from the time of the Greeks to the present. Helen Louise Cohen's "Lyric Forms from France" (Harcourt, Brace) is an anthology of translations with a scholarly introduction on the history and use of those tempting verse-forms on which so many of us have at one time or another tried our hands. Amy Lowell's "Six French Poets" (Houghton, Mifflin) is the finest book in English about the new forces in French poetry, and so far as I know the first to bring home to the American reader a sense of "new" poetry as a world-movement. The poems are quoted in the original and practical English versions given in an appendix.

"An Introduction to Poetry," by Joy Hubbell and John Beatty (Macmillan), is that beginner's book on technique for which I have been so often asked and that I feared would never be written. It has the information about metres and stanza-forms and the like that more advanced books assume the reader knows all about. Paull Baum's "Principles of English Ver-

sification" (Harvard University Press) includes free verse but pays more of its attention to the regular forms, considered in the light of psychology. Bliss Perry's "Study of Poetry" (Houghton, Mifflin) and John Erskine's "The Kinds of Poetry" (Duffield) are catholic in their sympathies and conservative in their tendencies. Theodore Maynard's "Our Best Poets" (Holt) will greatly please all those who agree with him, which in general will mean, I think, those who have the same theological affiliations. A club making a program for study will be helped by "The New Poetry," a pamphlet outline (H. W. Wilson Co.) by the carefully prepared programs on poetry that have appeared (1922-3) in *The Bookman*, by Amy Lowell's admirable selection of "A Book Shelf of Modern Poets" prepared for the Doubleday, Page Book Shop and sent by Doubleday, Page free on request, in a leaflet, and by a handbook, "Our Poets of To-day," by Harold Cook (Dodd, Mead), a collection of notes about and poems by a great number of American versemakers great and small. For the student, the advice holds good to read what a poet has to say about American poetry before what anyone else says, and at least to give it the benefit of the doubt. One might almost say that in the United States only poets know much about the art of poetry. At least what they have to say about the art is far more enlightening. It has not been necessary for our musical critics to appear as virtuosi or for our art critics to exhibit at the Academy, but we have not yet developed a body of criticism of American poetry outside of the company of those who produce it.

§ 33

THE SHORT STORY AND THE ESSAY

*A club studying the American short story and the essay asks about text-books and collections for such use.*

THE largest collection, and the one that would provide the most material for a historical study of the short story in America is "American Short Stories" edited by Alexander Jessup (Allyn and Bacon). A club pledged to the contemporary may choose not only from the annual "Best Short Stories" chosen by Edward O'Brien (Small, Maynard), but also from the "O. Henry Memorial Award Prize Stories," published annually by Doubleday, Page; "As We Are," a collection made by Walter Pitkin (Harcourt, Brace) and dealing in everyday life without over-emphasis on the happy ending; "Americans All" collected by Benjamin Heydrick (Harcourt, Brace); "Short Stories of America," edited by R. L. Ramsey (Scribner) which is especially useful to a club or class dividing its study by regions, for the stories come from every section and there are good outlines for their discussion, and "Short Stories by Present Day Authors" (Macmillan) taken from collection volumes on the principle that the public should be encouraged to read and thus promote the publication of short stories in book form. "American Short Stories" lists other collections, and has in general unusually full and well-selected book-lists. There have been two recent publications of general interest:

"The Development of the American Short Story" by F. L. Pattee (Harper) a comprehensive work of high value to the student, and Edward O'Brien's "Advance of the American Short Story" (Dodd, Mead), interesting but less important. The General Federation of Women's Clubs, division of literature, sends out a study outline, "The Short Story," for the use of women's clubs.

The American Library Association publishes a pamphlet called "Viewpoints in Essays," an annotated book-list by Marion Horton, which covers the subject so well that I now send all club inquirers to its pages. If I were to choose but one general collection of essays for club study I have after much reading come to the conclusion that Christopher Morley's selection of "Modern Essays" (Harcourt, Brace) would be the one—but the charm of this book is that it makes it quite impossible to stop reading essays after it is completed. The introductions are what the reader wants, and just long enough. There is a five-volume set of "Modern English Essays" (Dutton) admirably selected, and for a text-book Benjamin Heydrick's "Types of the Essay" is uncommonly good (Scribner): it groups its essays as personal, descriptive, critical, reflective, etc. E. V. B. Knickerbocker's "Present-Day Essays" (Holt) is a text-book that is as good for the general reader as for the class-room.

This "Viewpoint" series has also volumes on "Travel" by Josephine Adams Rathbone, and on "Biography" by Katherine Tappert; either of these would outfit a club studying along its lines and be

of value to a library committee. The publications of the American Library Association should be better known outside the profession, anyway: they are all useful to the book-chooser.

A club studying the contemporary short story of England may provide itself with two excellent anthologies, "31 Stories" by as many authors (Appleton) which has an unusually wide range and general interest and "Georgian Stories" (Putnam). Nor should it neglect anything written by or about Katherine Mansfield.

### § 34

## PUBLIC SPEAKING AND DEBATE

*"What are some of the most useful books for one wishing to become practiced in debate, public speaking, and parliamentary procedure?"*

A GROUP of young or older people desiring to organize a debating society will find directions for so doing, with suggestions on how to prepare debates, lists of subjects, bibliographies and the like, in the "Debater's Manual" one of the many publications of the H. W. Wilson Co. for the use and comfort of debaters. Their "University Debater's Annual" gives each year representative intercollegiate debates on questions of to-day. For the man or woman desiring to make effective speeches at public forums or in labor meetings, or to conduct such discussions, a practical and efficient little book is "Joining in Public Discussion," by Alfred Dwight Sheffield (Doran), one of a series called the "Worker's Book-shelf."

There are a number of excellent works on the principles of extempore public speaking, and for each one on the following list I have had personal recommendation from some reader who found it directly useful; "The Art of Extempore Speaking," by the Abbé Bautain (McDevitt Wilson), a thorough-going and scholarly work recently brought back into print; I should think it would be useful in the preparation of sermons. "Public Speaking," by James Albert Winans (Century), intended for the business man, the lawyer, the clergyman or the college man, and valuable to any of these. "The Public Speaker and what is Required of Him," by Henry Howard Roberts (Dutton), good for overcoming difficulties and making the spoken word effective, for preparing addresses and for the collecting and using of facts. "Public Speaking: a Natural Method" by Frank H. Kirkpatrick (Doran), a plea for naturalness and simplicity and some good advice on attaining these results, by a Canadian teacher of expression. "The Essentials of Extempore Speaking," by J. A. Mosher (Macmillan), a compact statement of principles. With these specially designed manuals the student may also consult to advantage "Brief Drawing," by Ralph Curtis Ringwalt (Longmans, Green), for it is of great usefulness to anyone whose duty it is to collect facts, to reason about them and to set them in their most telling arrangement. It is of special use to lawyers, but any research worker will find it valuable and I should think it would be a good book for anyone with club papers to prepare and present.

"Elements of Debating," by Leverett S. Lyon

(University of Chicago), is for use in high schools and academies and is indeed used in a great many of them; the illustrations are from subjects in the student's experience and the subjects are those that naturally provoke discussion. "Debating for Boys," by William Horton Foster (Macmillan), would take in younger students: some of it appeared in a Boy Scouts' magazine; this has an amusing chapter on "How the Boys Organized."

"Textbook on Parliamentary Law," by Hall and Sturgis (Macmillan), is not just another manual on procedure, but a text from which classes could be conducted, the lessons built one upon another and the principles made clear as they go. Clubs could use it to advantage and so could schools. There is a new book by the author of the standard "Robert's Rules of Order," General Henry M. Robert, who celebrated his eighty-fifth birthday by announcing the publication of his most comprehensive work, "Parliamentary Law" (Century). This is in effect an encyclopedia of parliamentary procedure and law, a complete and authoritative book of reference.

## § 35

### THE MOVIES

*"What books discuss the influence of moving-picture shows, whether educational, elevating or demoralizing?"*

THE most impassioned book about the movies is Vachel Lindsay's "The Art of the Moving Picture"

(Macmillan) which takes it seriously and leads it ever upward and on. The most important for the greatest number of reasons is undoubtedly Victor O. Freeburg's "The Art of Photo-Play Making" (Macmillan). Another book by Dr. Freeburg has just appeared, "Pictorial Beauty on the Screen" (Macmillan) which would do more than years of scolding to get audiences to see beauty and to require that it be provided for their eyes. It is also an aid to people who like to analyze their own thrills.

"Motion Pictures in Education" by Ellis and Thornborough (Crowell) believes strongly in their value for this purpose but sets down a chapter of objections as carefully as it does the reports of what is being done in schools and elsewhere. "The Morals of the Movie," by Ellis Paxson Oberholtzer (Penn) is the censor's case, without rancor and clearly set forth.

Agnes Platt, an English writer who gave some "Practical Hints on Training for the Stage" (Dutton), has just followed with an equally straight forward set of "Practical Hints on Acting for the Cinema" (Dutton). The American non-professional reader will find it interesting mainly for its valuable and possible inadvertant contributions to British psychology. "Moving Pictures: how they are made and worked," by F. A. Talbot (Lippincott) is a romantic history of the progress of the industry, with a vast number of the details in which the movie public is so interested. Another descriptive book about the industry is "With the Movie Makers," by John Amid (Lothrop Lee and Shepard). The reminiscences of

Samuel Goldwyn, told in "Behind the Screen" (Doran), are full of experiences with stars in the movie firmament or already faded from it. Two other capable and sympathetic books of recent date are Bollman's "Motion Pictures for Community Needs" (Holt) which is a compendium of methods and materials, and Van Zile's survey of "That Marvel the Movie" (Putnam). To me the most delightful book about the art and industry is the novel "Merton of the Movies" by Harry Leon Wilson (Doubleday, Page), but there are not a few other novels whose studio atmosphere is guaranteed correct, while in addition to the annual reviews of short stories and of plays, published by Small, Maynard, there is now a "Best Moving Pictures of 1922-23," from the same house, edited by Robert E. Benchley.

All these are of recent issue; books on this subject age very swiftly.

§ 36

TEACHING ENGLISH TO FOREIGNERS

*"What books are there for teaching English to adult foreigners?"*

THE series of little books of "English for Coming Citizens," by Henry H. Goldberger (Scribner), and his "How to Teach English to Foreigners" (published by the author, 1918) make an excellent beginning. W. E. Chancellor's "Reading and Language Lessons for Evening Schools" (American Book Co.) is especially for foreign and adult beginners. "Teaching of English and the Foreign Born Woman" is a

little book by Minnie Newman published by the Woman's Press; Mary Clark Barnes has a little one called "Neighboring New Americans," published by Revell. The subject of "Colloquial and Business English for Foreign Students" is treated by W. C. Thorley and R. T. Huirs in a small illustrated volume published in 1921 by the London Macmillan and imported. The field is surveyed in one of the books of the excellent Americanization Series issued by Harper, F. V. Thompson's "Schooling of the Immigrant."

## § 37

## PULITZER PRIZE BOOKS

*What works in American literature have been awarded the Pulitzer prizes since the establishment of these awards?"*

THE first awards were made in 1917, the history prize to his Excellency Jules J. Jusserand for "With Americans of Past and Present Days"; that for biography for "Julia Ward Howe," by Laura E. Richards and Maud Howe Hall Elliott, assisted by Florence Howe Hall. In this year there were no awards to either drama or novel. In 1918 "His Family," by Ernest Poole, won the novel prize, Jesse Lynch Williams's play "Why Marry?" the one for drama, James Ford Rhodes's "History of the Civil War: 1861-1865," the history prize, and William Cabell Bruce's "Benjamin Franklin Self-Revealed," the one for biography.

In 1919 there were no awards for drama or history;

the novel was Booth Tarkington's "The Magnificent Ambersons" and the biography Henry Adams's "The Education of Henry Adams." There was no novel award for 1920; Eugene O'Neill's "Beyond the Horizon" was the prize play, Justin H. Smith's "The War With Mexico" the history, and the biography Albert J. Beveridge's "Life of John Marshall."

In 1921 Miss Zona Gale's play "Miss Lulu Bett," produced at the Belmont Theatre in New York during that season, received the drama prize. Edith Wharton's "Age of Innocence" won against a strong field, and "The Americanization of Edward Bok," and Rear Admiral Sims's "The Victory at Sea" (in collaboration with Burton J. Hendrick) took the biography and history prizes.

In 1922 the awards were as follows: Novel: "Alice Adams," by Booth Tarkington (Doubleday, Page). Drama: "Anna Christie," by Eugene O'Neill, produced at the Vanderbilt Theatre during the dramatic season 1921-1922. History: "The Founding of New England," by James Truslow Adams (Atlantic Monthly Press). Biography: "A Daughter of the Middle Border," by Hamlin Garland (Macmillan).

The previous spring a poetry prize had been established among the awards, and in 1922 this was given to "Collected Poems" by Edwin Arlington Robinson (Macmillan). The prize won by Sara Teasdale in 1917 with her "Love Songs" was offered by Columbia University for the best book of poems by an American published during that year.

The awards for 1923 were for the novel, "One of Ours," by Willa Cather (Knopf). For the original

American play, Owen Davis's "Icebound" (Little, Brown). For the best book upon the history of the United States, "The Supreme Court in United States History," by Charles Warren (Little, Brown). For the best American biography teaching patriotic and unselfish services to the people, "The Life and Letters of Walter H. Page" (Doubleday, Page). For the prize in verse, the following by Edna St. Vincent Millay: "The Ballad of the Harp-Weaver" (Shay), "A Few Figs from Thistles (Shay), and eight sonnets in "American Poetry: 1922, a Miscellany" (Harcourt, Brace).

Clubs or individuals who desire information about the awards, whether of prizes or travelling scholarships, should address the School of Journalism, Columbia University, N. Y.

### § 38

## FRENCH LITERATURE

*"A reading circle studying French literature wishes to collect books in English dealing with this subject, especially those presenting contemporary French writers to the English-speaking public."*

"FRENCH Literature During the Last Half-Century," by Pierre De Bacourt and J. W. Cunliffe (Macmillan), is an unusually valuable book for the study of contemporary writers, whether in class, by a club, or in the hands of a reader familiar with the language—it might even be used by a reader who knew very little French. This book has the list of winners of the Prix Goncourt for which I am con-

stantly asked. Its information is sound, and where it attempts appraisal its statements, though definite, are not dogmatic: after each chapter, which is generally given to a single author, there is a list of his works, of books about him, and of translations of his works available in English.

But tradition, literary and otherwise, counts for too much that is fine in France for it to be safe for a reading circle to concern itself with living writers only. Our literature begins over with every generation; in France literature has never left off since it began, and it began a long time ago. For reading as well as study, you have at hand "A History of French Literature," by Professors Nitze and Dargan of the University of Chicago (Holt), which is the latest of a long line of surveys of the subject, Dowden's "French Literature" (Appleton), the "History of French Literature" by C. H. C. Wright (Oxford), the popular "French Literature" by Annie Lemp Konta (Appleton), and the scholarly and ingratiating introduction to the subject afforded by Emile Faguet's "Literary History of France" (Scribner). When a literature as distinctive as that of France is presented to a foreign audience by historians who are not Frenchmen, I like to keep several of them going at once—I have never found one that was not interesting. Lytton Strachey's "Landmarks in French Literature," long a favorite volume in the Home University Library, has been brought out (Holt) in a format corresponding to that of his "Queen Victoria." Mme. Duclaux, another English critic with a peculiarly sympathetic method, makes a series of studies of

landmarks in spiritual development like Fenelon and Pascal in "The French Ideal" (Dutton). Her "Life of Victor Hugo" (Holt) seems to me the most satisfactory treatment in one respect that he has received at the hands of a biographer — she somehow manages to show him sitting for his portrait in the character of Jove without letting you forget that he did have some Jovian qualities. "Victor Hugo: his Life and Love," by A. C. P. Haggard (Doran), is a recent addition to the Juliet Drouet literature. F. W. M. Draper has a new and vigorous study of Hugo and his school in "The Rise and Fall of the French Romantic Drama" (Dutton).

The "Great Writers" series (Scribner) has critical biographies of Balzac, Hugo (by Marzials), Renan and Voltaire, and the "French Men of Letters" series (Lippincott) has volumes on Montaigne, Balzac, Rabelais, and Sainte-Beuve. Both of these collections are inexpensive and prepared by well-known writers for the use of the general reader. Add to these Brander Matthew's comprehensive study of "Molière; his Life and Works" (Scribner). Speaking of Montaigne, George B. Ives, whose name stands high in our typographic history, has given years of tireless and devoted effort to the preparation of a translation as nearly perfect as is likely to be offered to imperfect humanity, Bruce Rogers is, in a general way, supervising the lay-out, and in the course of time the result, in three or four volumes about the size of an Everyman's, will be published by the Harvard University Press, and sold by subscription. Montaigne

lovers will be glad to know of this, and put their names down beforehand; it is Mr. Ives's masterwork.

Where most histories of literature leave off Winifred Stephens's "French Novelists of To-Day" (Dodd) begins: its two volumes present to English and American readers not only writers as well-known as France, Loti or Bourget but men as significant and as little known out of their own country as Boylesve, women as Marcelle Tinayre. For a sweep of the field that takes in almost every one of importance and presents them as a friend presents, Mme. Duclaux's "Twentieth Century French Writers" (Scribner), which would supplement Bacourt and Cunliffe's book. A. L. Guerard's "French Prophets of Yesterday" (Appleton) must be included, and I cannot leave out his brilliant study of "French Civilization from its Origins to the Close of the Middle Ages" (Houghton, Mifflin). "Feudal France and the French Epic," by G. B. Fundenberg (Princeton University Press), is a monograph interesting to students in this connection; it is based on the examination of feudal epic poetry and contemporary chroniclers.

Coming back to our contemporaries, "Some Modern French Writers," by E. Turquet-Milnes (McBride), traces the creative and unifying influence of the impulse underlying the philosophy of Bergeon as it appears in the work of eight moderns; this is one of the few books in English to give adequate treatment to Peguy or to consider Claudel at length. Albert Schinz's "French Literature in the Great War" (Appleton) has been followed by his pamphlet bring-

ing the survey practically to date, "Le Roman Français depuis la Guerre," reprinted from the Modern Language Journal. During the war Pierre de Lanux's "Young France and New America" (Macmillan) brought to our attention writers as important and as little known to us as Pierre Hamp.

For French drama several works are elsewhere listed, but I may here mention "The Contemporary Drama of France," by Frank W. Chandler (Little, Brown), which runs from Scribe and Augier and names a great many dramatists, with brief analyses of their work, indicating where they belong in the various movements. "Contemporary French Dramatists" by Barrett Clark (Stewart Kidd) begins about 1890 and considers each man more at length, with a good deal of quotation.

For translations of recent books consult the book-lists in "French Literature During the Last Half-Century" and watch the publishers' announcements, for more are coming all the time. I must call attention, however, to the way in which the remarkable translation of the works of Anatole France published by Dodd, Mead—and such imposing books they are to look at too—keeps abreast of their publication in French; to the speed with which Marcel Proust's "Swann's Way" (Holt) appeared to introduce, in Mr. Moncrieff's accurate and sympathetic translation, the first two volumes of "A la Recherche du Temps Perdu," and the way in which Romain Rolland's "Annette and Sylvie" (Holt) is coming out but a length behind the French original. Also, considering how good a dress the Edition Nouvelle

Revue Francaise gave to the original of "Swann's Way," I am glad to see that the English version is one of the prettiest pieces of the season's bookmaking. The year has given us several more or less important finds, among them Maupassant's "Dr. Heraclius Gloss" (Brentano), and promises soon a hitherto unpublished five-act drama by Balzac, "Cromwell," which the Princeton University Press will issue in a limited edition, the original manuscript reproduced in fac-simile, an extraordinary item.

§ 39

SPANISH LITERATURE

*"What are the most important books on Spanish literature from which an American may get an idea of contemporary Spanish fiction and drama, and who are the writers of Spain at the present time with whose works (in Spanish) I should be familiar?"*

THE standard works are Ticknor's "History of Spanish Literature" (Houghton, Mifflin), and Fitzmaurice Kelly's "History of Spanish Literature" (Appleton), and "Primer of Spanish Literature" (Oxford University Press). To these should be added "Main Currents of Spanish Literature," by J. D. M. Ford (Holt), which brings the subject practically to the present day; this has also a chapter on the development of Spanish-American literature. Coester's "Literary History of Spanish America" (Macmillan) is very full; it divides the subject by countries. Goldberg's "Studies in Spanish American Literature"

(Brentano) is especially valuable for its presentation of the work of Rodo. Rodo's "Ariel" is, fortunately for us, now accessible in an English translation (Houghton, Mifflin). Hume's "Spanish Influence on English Literature" (Nash, London), and Underhill's "Spanish Literature in the England of the Tudors" (Macmillan) are interesting to the student, and so is F. W. Chandler's brilliant study of "The Novel of Roguery" (Houghton, Mifflin).

The following list will be found to be fairly representative, without, of course, being in any sense of the word complete.

Novelists of the period closing with 1898: Alarcon, Pereda, Valera, Clarin, Picon, Palacio Valdes, Pardo Bazan and Perez Galdos. Dramatists: Ayala, Tamayo, Echegaray, Perez Galdos, Guimera, and Dicenta. Some of the more notable of these belong also in the post-1898 group-novelists: Blasco Ibanez, Pio Baroja, Azorin, Lopez de Haro, Alberto Insua, Silverio Lanza, Valle Inclan, Ricardo Leon, Perez de Ayala, Concha Espina, the leading woman novelist of Spain, Martinez Sierra, Miro, and Felipe Trigo: dramatists; Benavente, Martinez Sierra, the brothers Quintero, Carlos Arniches, Linares Rivas, Marquina, Rusinol and Iglesias. The critic, essayist and philosopher Miguel de Unamuno must be taken into account by anyone who is studying the literature of Spain. Fortunately his great work "The Tragic Sense of Life in Men and in Peoples" (*Del Sentimiento Trágico de la Vida*) has been put into English (Macmillan) with an introductory essay by Salvador de Madriaga.

The student desiring to put English into Spanish may profitably read Leonard Williams's "Models for Translating English into Spanish" (Dutton) with examples such as Rafael Pombo's version of Hamlet's soliloquy, M. A. L. Caro's of Shelley's "Skylark" and Julio Nombela's of Poe's "Gold Bug."

§ 40

CHINESE POETRY

*"What books will give an English-speaking reader an idea of Chinese poetry?"*

IN the first place, Herbert Giles's delightful "History of Chinese Literature," (Appleton) is back again in print; Christopher Morley clashed cymbals over its reappearance. In 1898 Quaritch published a selection of "Chinese Poetry in English Verse" which Herbert Giles had given the world with an ingratiating little introduction. In 1904 the Oxford Press brought out two large volumes of "Cantonese Love Songs," one for the Chinese text, the other for the English translation by Cecil Clementi: they are still in print and so is Charles Budd's "Chinese Poems" published by them in 1912. Their "Sacred Books of the East" series enshrines "The She-King or Book of Poetry" in two massive volumes for the scholar: the general reader is provided for by the series of little books called "Wisdom of the East" (Dutton) of which this forms one volume. Others are L. Cranmer-Byng's translations of Chinese classical poets under the titles "A Lute of Jade" and "A Feast of Lanterns."

Judith Gautier translated some "Chinese Lyrics from the Book of Jade" into French and James Whitall set them to English (Huebsch).

Helen Waddell's "Lyrics from the Chinese" (Houghton, Mifflin) came in 1913, and in 1915 Ezra Pound's "Cathay" (Mathews) based on the notes of Ernest Fenellosa. In 1916 there was a new, enlarged version of Clifford Bax's paraphrases (Henderson, London) as "Twenty-five Chinese Poems." In 1920 Arthur Guiterman's poem-versions of Chinese proverbs, "Chips of Jade" were published (Dutton). Amy Lowell's English versions of Florence Ayscough's translations published by Houghton, Mifflin as "Fir-flower Tablets" came next, and in 1922 Shigoyoshi Obata's translation of the "Works of Li Po the Chinese Poet" (Dutton). There are poems from China in E. Powys Mathers's "Coloured Stars." (Houghton), love-songs on Asiatic themes.

Meantime Arthur Waley had taken first place for a combination of scholarship and poetic beauty of translation, with his "170 Chinese Poems" and "More Translations from the Chinese" (Knopf) and another volume is just published "The Temple and other Poems" (Knopf) taken from the later poetry, of which few examples have been put into English. Wytter Bynner has been at work literally for years in collaboration with a Chinese scholar on what will certainly be the largest and probably the most important publication of this kind. Now and again the book shows signs of active eruption, throws up a title or a bit of news, and subsides once more.

§ 41

THE JAPANESE DRAMA

*What is there in English for one who would like to know something about the national drama of Japan?*

WILLIAM GEORGE ASTON'S famous "History of Japanese Literature" (Appleton) is still in print, and affords a basis for study of the drama. Also there is a great deal about literature, drama and everything else in the "History of the Japanese People" by Frank Brinkley and Baron Kikuchi (Doran) which covers a vast number of matters Japanese.

The beginner will be more at home if his first book is "Tales from Old Japanese Dramas" by Asatoro Miyamori (Putnam). This book, by the professor of English in Toyo University, Tokyo, begins with a description of the methods and ideals of Japanese dramatic art, with pictures of famous players and of stage settings including those for marionettes. Prof. Miyamori's "Tales of the Samurai" has been recently published (in English) by Kelly and Walsh, Tokyo, 1922; it has in addition to its summaries of old plays, one modern play complete, the two-act historical tragedy, "Lady Hosokawa," by Kido Otamoto, a living playwright so popular that one or another of his plays is said always to be in production somewhere in the Empire. There is a condensed version of "Lady Hosokawa" in *The Living Age*, vol. 314, 1922.

In his "The No Plays of Japan" (Knopf), Arthur Waley advises the reader to glance over the plays

that he gives before reading the introduction. If I may add to this sound suggestion it is by the hint that before beginning the introduction he should glance over the paragraph in it that shows how "The Duchess of Malfi" would have been done if it had been a No play. I do not see how the essential differences of Eastern and Western classic ideal in drama could be better set forth by example. "Noh; or: Accomplishment" by Ernest Fenellosa, put into book form from his notes and studies, by Ezra Pound, was published here by Knopf in 1917 but is out of print; it may be found in many library collections, a group of studies touching on some twenty plays with tentative records of some of the music. Mrs. M. C. Stopes with T. Takurai has translated three plays and summarized a fourth in "Plays of Old Japan" (Heinemann 1913). Takedo Izuma's "The Pine Tree," given by the Washington Square Players as "Bushido," is published by Duffield with an historical introduction. Leon Duran's "Plays of Old Japan" (Seltzer) are variations on old and violent dramas.

A number of Japanese plays have appeared in our magazines: "Somebody-Nothing," an ancient Japanese farce translated by Michio Itow and Louis Ledoux, in *Asia*, vol. 21, 1921; another, "The Melon Thief," translated from a mediaeval farce by Shigeyoshi Obata, in *Drama*, vol. 10, 1919; "Sumida-gasa," adapted from a No drama of Motomasa by Colin Campbell Clements, in *Stratford Journal*, vol. 2, 1918 and "The Shower: the Moon," by Yone Noguchi, in the *London Poetry Review*, 1917. "Three Modern Japanese Plays," representing the new movement in

Japanese drama and the influence of western technique, are published in one volume (Stewart Kidd). There are two dramas, "The Razor" and "The Madman on the Roof," and a farce, "Nari-kin," of which the second, a mystic play, will be the most sympathetic to us.

§ 42

HISTORIES OF LITERATURE

*"What are the most valuable single-volume histories of the literatures of the world, including Chinese and Japanese, for the use of the general reader?"*

So far as I am concerned, nothing has taken the place of Taine's "English Literature," on which I was brought up and to which I owe far more than the information with which it provided me. It is still unsurpassed for its power of presenting the subject as a whole, consecutively thought out, and while some of its judgments no longer content me, I have long since learned to thank them, if not always for light upon English literature certainly for illumination on French methods and ideals. For an elementary work, a text-book arranged for ready reference but suitable also for reading purposes, "The History of English Literature," by William Vaughan Moody and Robert Morse Lovett (Scribner), is as good as any and more readable than most. The library collector will be safe with the new edition of the four-volume "History of English Literature," by Richard Garnett and Edmund Gosse (Macmillan), which is akin to the surveys now appearing, and is amply illustrated.

For the real student, however, the "Cambridge History of English Literature" (Putnam) is clearly the one to be owned, though it is of course more a library than a book, running to fourteen royal octavo volumes of some six hundred pages each.

I have elsewhere spoken about histories of French literature. There is by no means so wide a choice in the matter of German literature, but Kuno Francke's "History of German Literature as Determined by Social Forces" (Holt) is the one from which I think the student will receive the most direct assistance. Calvin Thomas's "History of German Literature" (Appleton) is readable and reliable; it is one of the same series as the famous "History of Chinese Literature," by Herbert Giles, and W. G. Aston's "History of Japanese Literature" (both Appleton).

The student of Russian literature has now a fairly wide range of works in English translation, which is of course greatly enlarged if he reads French and German, while for text-books he may avail himself of the scholarly "Literary History of Russia," by A. Bruckner (Scribner), the colorful "Ideals and Realities in Russian Literature," by Peter Kropotkin (Knopf), Maurice Baring's sympathetic sketch of "An Outline of Russian Literature" (Holt, Home University Library), the "History of Russian Literature" by Waliszewski (Appleton) and a condensed "Guide to Russian Literature" by M. J. Olgin (Harcourt, Brace) that study-clubs will find useful for its compact arrangement and because it includes writers so recent as not elsewhere to be set down in English texts. I have noted English works on Spanish litera-

ture; the student of Italian literature will find any number of works on special periods or authors, but very few treating the subject generally, and these — Garnett's "Italian Literature" (Appleton), for instance, or Collison-Morley's "Modern Italian Literature" (Little, Brown) — are most of them out of print. Cesare Foligno's "Epochs of Italian Literature" (Oxford University Press) is five essays dealing briefly with its dawn, the Renaissance, the transition to modern times, the rise of the nation and modern Italy, with a list of the works of authors mentioned in the text.

"The Cambridge History of American Literature," in four volumes (Putnam) is again more a library than a book, but as a work of reference it is of unquestioned value and importance: the articles are by specialists but written for the general reader. The "Short History of American Literature" (Putnam), based upon this, is in one volume. Barrett Wendell's "A Literary History of America" (Scribner) is especially interesting in its treatment of our beginnings; for our later days, consult Fred Lewis Pattee's "History of American Literature Since 1870" (Century) with the two valuable volumes by Carl Van Doren, "The American Novel," which begins at the beginning, and "Contemporary American Novelists: 1900-1920" (Macmillan), Amy Lowell's "Tendencies in Modern American Poetry" (Houghton, Mifflin), and Louis Untermeyer's "American Poetry Since 1900" (Holt).

While Richardson and Owen's "Literature of the World" (Ginn) has a sounding title, it is an unpre-

tentious and — for its own purpose — a really useful text or reference book giving a brief synopsis of the record in literature of the various countries of the world so that an intelligent adult would get from it a general idea of the development of this form of human expression and the more famous men who have contributed to this development. It is the outcome of many years work with classes in literature at Hull House, and will be useful to anyone conducting such classes.

### § 43

## BOOK-MAKING

*“What books will give me information on the correct making of books, in regard not only to usage, but to matters not covered in the usual manuals of style, such as the relative order of preface, table of contents, etc., proportion of margin to print on page, proper type to use in legends of pictures, and similar topics?”*

“RULES for Compositors and Readers,” by Horace Hart, is the usage of the Oxford University Press, the oldest establishment in the world printing the English language. This little book also covers usage where French, German and Italian words are used in connection with English text, and for English has been prepared in accordance with the very best usage. The spelling is of course British, not American, but this need not interfere with its value. The only book on American uses in the East is “Text, Type and Style” by George B. Ives (Atlantic), important for

the fact that it has the usage of the *Atlantic Monthly*. We have no other book to compare with Ives's.

For the correct use of "oddments": that is, dedication, preface, contents and the like, see chapter 37 of the first volume of "Modern Printing," by John Southward, London, third edition, 1915.

For the correct use of printing types, "Printing Types: their History, Forms and Use," by D. B. Updike (Harvard), has become the standard work. Chapter 23 of the second volume, on "The Choice of Types," is indispensable to anyone connected with book-making.

For book-composition in general, Theodore L. De Vinne's series "The Practice of Typography" is still of value, although one of the four volumes, "Plain Printing Types," has been largely superseded by Updike's work. Of the other three volumes "Title Pages" gives a historical survey with comments and fac-similes, "Correct Composition" is a manual of style, and "Modern Book Composition" treats among other things of footnotes, running titles, margins and such matters.

I should add, however, that the general design and good taste of a book finally depends on the typographic designer who lays it out, and cannot be covered by any text-book.

#### § 44

#### "BETTER BEGIN WITH—"

*When someone asked what book by Hergesheimer he should read first in order to keep on reading, and I*

*said in the reply that the order of approach meant as much with Cabell and Conrad, readers at once asked for "the logical order of taking up" these and other authors whom they named.*

Logic has little to do with it. It is a matter of the emotion aroused by the first impression. It seems a pity for a well-meaning reader to begin with a book more than likely to produce an emotional effect that will keep him away from that author's other books or at the best leave him in a state of mind that later reading must overcome. A born Cabellian, like a predestined Conradian, can begin anywhere, but one whose election is not so sure had better start Cabell with "Domnei" or the stories in "Gallantry" — "Domnei" is the book with which seven out of ten women had better make a beginning.

It is worth while taking pains with people to make them friends, in time, with "Lord Jim," but if you begin with it and take your eyes off the page a moment, Conrad has slipped out the story from under and someone else is telling it in some other time and place. "Nostromo" goes straight ahead, and I have earned many a long gratitude by starting people with it. Of the later ones, "Victory," or this dashing newest one of all, "The Rover" (Doubleday, Page).

"The Three 'Black Pennys," followed by "Java Head," give two points that determine the direction of Hergesheimer's line of progress. If you begin George Moore with "Esther Waters" you will have the best first, but you will have to begin all over again after it. I should say that "A Mummer's Wife" were likely to lead to further acquaintance: he is so inter-

ested in his people and so sensitively aware of all they do and feel that it gives the book a pleasant illusion of kindness.

When people ask me where to begin with Hardy, I know they have been frightened by reports of "Jude the Obscure." Now while this is almost the only novel by a Victorian that has not been put out of business by Dr. Freud, while it is so modern that after twenty years we are but just catching up with it, it will stop most readers from going any further with Hardy's novels. It stopped Hardy from going any further with them; there seemed, indeed, nowhere to go. Whereas beginning with "The Woodlanders" or "The Return of the Native" may mean a long and beautiful journey.

Anatole France presents a problem to the book introducer, or rather, inquirers present him to me as a problem with extraordinary frequency. In one way, it makes little difference where you begin: vaccinate twenty Americans with France and in but a couple of cases will it take. In these it takes furiously. I used to try ingratiating methods, beginning inquirers personally unknown to me on "Sylvestre Bonnard" or "My Friend's Book," while outraged Francians wrote in to ask if I were trying to protect morals from literature. But I start people on Sylvestre no more; sooner or later they are bound to run against one of those snatches of sensuality that the American devotee has learned to take along with the rest and for the sake of the rest—and then all the gentle approach has gone for nothing. So now I say, read "The Gods Are Athirst," and even if it leads you no

further in the company of M. Anatole, you will have had one book at once true France, a great piece of fiction, and the most vivid and trustworthy novel of the French Revolution. In my own case, the impulse started by the first book I read, "Thais," shot me through the Bergeret novels scarcely pausing for breath, and is still at work.

There are of course other reasons why people ask where to begin Balzac. They want to know where the action of the *Comédie Humaine* starts, and which is the novel that they can read without constantly finding references to someone he takes for granted you know all about. Of course the *Comédie Humaine* does not start with any one book any more than the twentieth century started in any one place or on the stroke of midnight, December 31, 1900. You really find out about a Balzac person as you do about a person in real life, here a little, a little somewhere else, all at once perhaps a good deal from personal experience. If you must have the obvious facts in his career, in real life you look them up in "Who's Who" and in Balzac in that corresponding volume, labor of love and monument to the patience of Cerfbeer and Christophe, the "Repertory of the *Comédie Humaine*." In this you will find every human being in the humane comedy set down in alphabetical order with all that Balzac has told you about him in any book. My advice to one preparing to go on a Balzac bat is to read before beginning it the essay on "Balzac's Human Comedy" in "John Morley and other Essays," by George McLean Harper (Princeton University Press), with a selection of twenty-one novels

to read in order. He thinks that this selection makes a more splendid artistic impression than the entire work of which these novels are a part; at least the proportion of masterpieces is greater than in the whole collection.

§ 45

THE ALLUSIVE MIND

*"Many of the persons to whom I have spoken about Cabell's 'Jurgen' have voiced the opinion that it cannot be comprehended unless one has a thorough knowledge of Greek mythology. Can you advise me if this is so? If it is, can you suggest anything for sources of information which might be of value to a prospective reader?"*

A COURSE in Greek mythology would do no harm. "The Golden Bough" would help — there is a one-volume edition now (Macmillan). A large, desultory, and vivacious interest in the Middle Ages in France, and in the affairs of Provence in particular, would be even better, and some acquaintance with the social history of Richmond, Va. The six large and delightful volumes of *Le Moyen Age et la Renaissance, histoire et description des moeurs et usages, du commerce et de l'industrie, des sciences, des arts, des littératures et des beaux-arts*, by Lacroix of Paris — especially the references to superstitions, incantations, and the like — these would do nicely.

But there is sardonic humor in the idea of a student conscientiously grubbing through all this in order to qualify to read "Jurgen" — or, if you will, let me

advise you at the outset, "Figures of Earth," which has the gist of *Jurgen* and is much better done. For all this learning would be of no avail in reading the work of Mr. Cabell unless, like him, you have what for lack of a better word I must call the "allusive" mind — one that loves to recognize the tail of a quotation as it whisks around the corner; one that enjoys tossing together bits of this learning and that, Norse, Provençal, Roman, or what not, into fantastic figures like those in which the men of the Middle Ages set forth their eager imaginings, devils built of a dozen creatures, "anthropophagi and men whose heads do grow beneath their shoulders."

Given a vast deal of learning, Mr. Cabell finds his fun in playing with it, and the more learning you have the more chance of finding your fun in seeing this bit or that flash by and recognizing it as it flits. It is as if Mr. Cabell were saying to you: "You and I, sir, have this joke to ourselves. See what the public is missing!"

For the scholar has something the same contempt for the general reader that the latter has for him. We pity him because he lives with old books; he pities us because we don't suspect what extraordinary adventures in living are set down in them. Perhaps the world has grown better; certainly the roughest of the *curiosa* are pretty old.

But there is another way to read "*Jurgen*." I quite understand a woman writer's statement that she could scarcely wait for her baby to be old enough to read that book aloud to her. She was going to administer it at the age just after "*Peter Rabbit*."

Read "Figures of Earth" as you would to a child, for the sheer fairy tale, straight ahead with no searching for hidden meanings, and you will have a splendid time. If life has meanings for you, "Figures of Earth" will have in time, and that without any special learning. My little girl once told me: "When the others go to the theatre they see the play, but you and I, we see the intentions." The "intentions" of Mr. Cabell are not to be seen by looking for them; they have to creep up on you.

§ 46

"HOW DO YOU PRONOUNCE — ?"

*A librarian in the Middle West started something when he asked me to help his profession in the exercise of its duties by indicating the pronunciation of a list of names of certain popular authors; started a rush of additions to the list from book-sellers, from club women, from plain ordinary readers from here to California.*

"It would seem" he moaned, "that names of questionable pronunciation must nowadays be considered a commercial asset, as so many of the new writers affect them." Affect, quotha? A name starts life with you like an appendix vermiciformis, if you don't like it you have to have it removed. Take a pretty name like Padraic Colum, now. I remember when Dr. Wheeler introduced a young Irish poet to an American audience by saying that he ought to write poetry with a name like Pah-dray-ic Co-lum. That bard

promptly disclaimed two of the five syllables and stood revealed as Pahd-ric Colm — two bites and one gulp. Somerset Maugham is Mawm; the author of "John Ferguson" and "Jane Clegg" is Sinjun Eryvne; Dean Inge, according to the author of "Painted Windows," rhymes with sing and not with singe — Philip Guedalla suggests, in "Masters and Men," that a general uncertainty on this point is largely responsible for his being called "the gloomy Dean."

Queen Victoria's biographer is Littun Stray-chi, as in church. Lew Sarett's last name is accented on the second syllable: Vachel Lindsay's first rhymes with Rachel and not with satchel. Van Wyck Brooks has a long y in his middle name. The first syllable of Galsworthy rhymes with hauls and not with pals — an abhorrent sound prevalent in this country. Stress slides to the end of a name on this side of the ocean and towards the front in England; I used to know a woman who crossed very often and used automatically to become Mrs. Dunnell when the boat docked at New York, having embarked as Mrs. Dunn'l. I have been saying John Bu-*chan* and now I find it is *Buck-an*.

James Branch Cabell rhymes with rabble — how he must hate to — and W. B. Yeats with skates and not with Keats. Percy Mackaye accents the last syllable and rhymes with high. George Santayana sounds as it is spelled; stress the *ya* and all the *a*'s broad. Ralph Hodgson's first name is Rayfe. I can't imagine why Sinclair Lewis's name should offer complications, but I have been asked to pronounce it: perhaps some-

body fears that since his English visit he calls it Sinkler, but in spite of all temptation he belongs to the phonetic system of Sauk Centre as yet. How Ben Hecht can be anything but Hecht I can't see, a German breathing *ch* like a cat beginning to spit. Arthur Guiterman's correct pronunciation may be found in Webster's Dictionary under the mineral compound guitermanite, which was named after his father's cousin; if in a hurry, accent the first syllable but otherwise make it sound like guitar. Louis Untermeyer is just like that, no trick to it at all, rhymes with higher. Heywood Broun rhymes with spoon and the first part of A. E. Housman is like house and not like shoes. Dos Passos is as spelled: both o's are as in dog and the a as in cat, though it should have the sound it has in ah.

Arthur Machen is pronounced like the first two syllables of Hackensack and these are pronounced along the line of least resistance. So is the surname of Simeon Strunsky; it rhymes with fun. I was asked whether it sounded like "fun, moon or spoon" and could not see why both moon and spoon should be given until I noticed that the inquirer came from Massachusetts. Ask any ten people how to say Gareth Garrett and they will make the two words sound differently, but he says himself that they are just alike and both "like the word that means the top of the house": a double garret, a sort of mansard, as it were. Armen Ohanian is Ah-men as in High Church, Oh-*Hahn* i-ahn. Gilbert Frankau is Frank-cow. When asking for the works of Pio Baroja — and if you do you will discover what a fine Spanish novel is

like — rhyme the first word with Rio and accent the second syllable of the other, Bah-roh-ha, the j a distinct guttural aspirate, which will give you a knowing air. I have been quite taken aback by the discovery that A. R. Orage does not rhyme with porridge, but with the French fromage, accented on the last syllable. Walter de la Mare, however, rhymes with stair and stresses like Delaware, Willa Cather's name begins like Catholic and does not rhyme with rather, and Rachel Crothers rhymes with others. Don Marquis is plain Markwis, and no one should have trouble with Edna St. Vincent Millay, for it is a good start on a dactylic hexameter.

The author of "Beasts, Men and Gods" is Os-sen-doff-ske, though I can scarcely express a pronunciation of the syllable dow that is between doff and dowf, not so curt as the former and quite the sound of cow. However, for the American doff will do pretty well. The name of Dhan Gopal Mukerji died upon my lips for long because I knew it really could not sound the way I thought it did, but when you once hear it, it is easy enough and pretty too — Dhahn Go-pal Moo-ker-jee, the er as in better, fuller. Ford Madox Hueffer pronounces his name as if it were Hew-fer, the first syllable to rhyme with dew. Madox accents the first syllable and a as in bat. These Spanish z's are delicate and baffling: Manuel Galvez ends with the ghost of a lisp, *veth* being almost too pronounced. Sigrid Undset, who wrote "The Bridal Wreath," has a short u: Jensen is Yensen, Siwertz is See-vairtz.

After the Russian Players came I was asked for

Turgenev, which is Toor-gyen-yev; Dostoievsky, which is Dawstawyevskee; and Chekhov, which is Chyekhawv, and after the Chauve Souris for the Brothers Zaitsev, which is strangely enough just what it looks like, Zaitzev. I found all these in the list of pronunciations in Moissaye J. Olgin's "Guide to Russian Literature" (Harcourt) and anyone can find much doubt allayed by consulting Mackey's "The Pronunciation of 10,000 Proper Names" (Dodd), a book that librarians and booksellers had better keep handy. Katherine Fullerton Gerould accents the first syllable of her last name. The first syllable of Hunker sounds like fun, not at all like prude. William Rose Benét's name really should have no stress at all, but rather than make it Benny the American public conspires to call him Ben-*nay*. The name came from Spain long ago, or rather from the island of Minorca, and when Mr. Benét's ancestor brought it north from Florida it somehow picked up that acute accent to which it is etymologically speaking not entitled.

Horrid rumors having reached the pronunciation department that John Drinkwater's name somehow managed to evade the Eighteenth Amendment and slide into something less decided, I called up Houghton, Mifflin. "Drink-water is what we call him to his face," said they, so that ought to do for the American public. We are always expecting the worst of these British names, anyway; one recalls the time when Clayhanger took on the sound of Clanger over here because we thought the plain word was too good to be true. I sometimes think there is a point beyond

which accurate pronunciation should not be required to go. How, for instance, do you say the last name of Molly Elliot Seawell? Yes, I thought so. And it isn't that at all. It is Sow'll, to rhyme with howl. Ask anyone at the College of William and Mary, where her picture hangs on the wall. In the fine new one-volume "History of Great Britain" by Mowat (Oxford) is a rhyme:

The Earl of Chatham with his sword drawn,  
Stood waiting for Sir Richard Strahan.

Should names that take liberties with the alphabet like that be encouraged beyond a certain point?

As for Irish names, I refuse to umpire. It seems that there have been some differences of opinion from the first among Gaelic scholars as to the exact equivalents in our system of phonetics of the sounds for which certain Gaelic characters stand. Add this to the practical certainty on the part of the American reader that whatever sound he is impelled to make at sight of a Gaelic proper name it is not the right sound, and you see the possibilities for going wrong. My advice is to do as they used to do with the ballads: you bought the words for a penny and then the man taught you the tune. Get someone who has the Gaelic to teach you how to say Cuchulainn — as far as I can get it it is Ku-hullin. James Stephens has so far yielded to popular pressure as to put into footnotes the pronunciations of some of the characters in the immortal story of "Deirdre" (Macmillan) which he has retold as the first of a series of such court-

romances. From this one is reassured that Naoise, the young lover of Deirdre, does not really sound as you feared he did, but is Neesh-eh. Cathfa is Kaffa, Emain Macha is Evan Maha, Conachur is Kun-a-hoor and Mac is Mock. Though he does not pronounce Maeve for you, I am permitted to reply to inquiries that she is just Mayve, which quite surprises me. But if all this has led anyone to turn to the unforgettable loveliness of Stephens's "Deirdre," it will be work well spent; this is a book in a thousand.

Joseph Patrick Tumulty accents the first syllable and rhymes it with gum. Theodore Dreiser is Dryzer. The author of the new "Life of Christ" is Pa-pi-ni, i's like long e. Giovanni Gentile begins like gentle. Luigi Pirandello's first name is Loo-ee-jee, stress second syllable. John Maynard Keynes rhymes with pains. The middle name of John St. Loe Strachey is St. Loo. I have been asked by several people if there is not some catch in the name Oliver Onions, if it isn't accented on the second syllable or something: they think he must have made some effort to smother the onions. But no, it is as it is—though for social purposes he uses, so an English correspondent tells me, George Oliver.

When I said that the author of "Growth of the Soil" was Knoot Homsoon, an expert on the Scandinavian tongue justly complained that this was not fair to his first name and that "the only way in which I can explain how to pronounce the u is to say that it should be spoken as if it were u in French." Aha, but how will you put that in type. Knoot is not all it should be, but it steers the public away from its

disposition to rhyme it with mutt. Bojer is Boyer and Nexó is Necks-e, the e as in her, or like the French u. The veteran Spanish dramatist Echegaray is Eh-che-gah-reye (as in eye) with a slight accent on the first and last syllables. Mendoza — do you remember the poem he recites to Louisa in "Man and Superman"? — is Men-do-tha. Sound the final s in Barrès and Catulle Mendès, and accent the second syllable.

"You have no idea," wrote a correspondent, "how many disputes you are deciding by your name-key," so let the dove go forth with the news that Willy Pogany is accented on the second syllable, that Eunice Tietjens is Teet-yens, and that if you call May Sinclair anything but plain Sinclair you are taking unnecessary trouble. Dunsany is also to be taken along the line of least resistance, coming down on the say, dun like bun. Dr. Cassius Keyser is Kaiser, the author of "Mathematical Philosophy." The delightful caricaturist Gluyas Williams says he is the only person in the world who gets his name right. He is about to lose this distinction: the world is now told that it is Glue-yas, long u, short a, first syllable accented. You can remember it better if you know that it derives from Gluvias, under which name a saint once lived in Cornwall. Mr. Williams's family comes from there but he says the saint is no kin.

According to the Theatre Guild, Karel Capek, who wrote "R. U. R." (Doubleday, Page), starts off with a sound nearer to the ch in chop than any other com-

bination by which they can represent the indescribable tz of the Czech. "It is better for us, and legitimate, to say Chopek." Yes, and so do I tell inquirers that the great wood-engraver Rudolf Ruzicka responds to Rus-ee-ka without protest, but I suppose that some vocal commotion probably takes place when it is said in Czech.

Marie Oehmler is Ermler; Houghton, Mifflin say that they have been accustomed to pronounce the name of Mme. Ponafidine as Ponafidine, as most Russian names like Suvarov or Oblomov) are accented on the penult. Emerson Hough is Huff. I wondered what trouble anyone could have over Hergesheimer until it was explained that the inquirer wavered between Hergesheimer and Herge-sheimer; the first is right.

A correspondent called this feature of the Reader's Guide an oasis in the great desert of American mispronunciation. Oh, I don't know; look at the others: see what the French do to Poe and to Whitman. As for spelling, some day a French compositor will get an American name right by mistake and die from the shock. I rather like the fine forthright way of the British. "If you are really going to stay here," they seem to say to foreign names, "you will have to fit the British mouth," and that organ takes the least possible trouble. Look to the map and listen to what has happened to French names under British residence. Hilaire Belloc, who is half French, has his first name in the pronouncing dictionaries as Eelaire, but his family and friends call him *Hilary*. Now we

do try to get the names of non-residents as they are said at home: witness the widespread popularity of this name-key, for instance.

But I do not agree with a correspondent who thought that some system of rhymes would clinch them in the mind. Rhyme has a hard mouth: often it takes the bit in its teeth and runs away with the sense. I once read a history of the Great War all in verse with the proper names coming on the rhymes: it was hard going in France but you cannot imagine the carnage in the Balkans. And I cherish a copy of the "Delroy Rhyming Vocabulary System" which sets down the sum of human knowledge in couplets. It has a pronunciation department with rippling rhymes like this:

Note "me" first syllable Me-kel-an-je-lo,  
And "shel," Cel-li-ni sculptor, it's Ca-no-va (Ka, you  
know).

Note "zhoffrh" (short o) in Joffre, French hero,  
which ends my narration;  
I wish that I could always give exact pronunciation.

# THE WORLD TOUR



## AROUND THE GLOBE

*“What are some of the more recent books that would be of practical value in preparing for a trip around the world on one of the tours?”*

IF it is to begin with an ocean voyage, let the first book be Captain Bone's "The Lookout Man" (Harcourt, Brace), for this tells a passenger just what he wants to know about the craft he sees on the horizon or at closer range. Stephen Graham's "In Quest of El Dorado" (Appleton) crosses from Spain on the track of Columbus and has a section on Panama and one on Mexico. Sir Frederick Treves's "The Other Side of the Lantern" (Funk and Wagnalls) is intended to accompany a world-tour by way of the Mediterranean and the Orient; it has been much used by passengers on globe-circling journeys. "The Lure of the Mediterranean," by Albert Bigelow Paine (Harper), goes from Gibraltar around by Greece and the East. "Blue Water," by Arthur S. Hildebrand (Harcourt, Brace), is an especially exciting personal adventure, from Glasgow to Greece; it is by the author of a first novel so promising that I have been waiting for another ever since, "The Parlor Begat Amos" (Harcourt), and this book has the vivacity of a good novel. "The New Mediterranean Traveller" (Revell) is a new guide by D. E. Lorenz. No

traveller who intends to spend time on or about the Mediterranean can afford to go without "Mare Nostrum," by Blasco Ibanez (Dutton), whose descriptions are as exciting as its plot, and fortunately more reliable.

There are several general guide-books good for going over large stretches of this earth's surface. "The Happy Traveller," by the Rev. Frank Tatchell (Holt), is called by the author "a book for poor men," and does take financial limitations into account as many a less practical guide does not, but the ideas in it are good for rich or poor, being those of a man who has the trick of making himself at home in the cosmos. "The Adventures of Imshi" by John Prioleau (Little, Brown) is one of the brightest of recent travel-guides covering a wide spread—he steers a two-seater over seven thousand miles of cheap motor-touring, starting from France and taking in Morocco, Algeria, Tunisia and returning to England by way of Spain. Frank Carpenter's "World Travels" (Doubleday, Page) will in time circle the globe with twenty-five richly illustrated books; half a dozen of them are out already and others are coming rapidly, so the set will be a young library of travel.

Besides the long list of Baedekers and Murrays, Terry's "Japanese Empire" (Houghton, Mifflin) and the new "Blue Guides" (Macmillan), there are among the books that cover a wide territory the "Index Guide to Travel and Art Study in Europe" (Scribner), by Lafayette Loomis, and two small new ones useful for making the most of a short time,

"Planning a Trip Abroad," by Edward Hungerford (McBride), and "Finding the Worthwhile in Europe," by A. B. Osborne (McBride). If you plan to make the tour in a motorboat, "Sea Tracks of the Speejacks 'round the World" by Dale Collins (Double-day, Page) shows how it was done in fifteen months, 24,000 miles, in the first globe-circling motorboat. Lord Northcliffe's "Journey Round the World" (Lippincott) is told in his own book, the posthumous publication of his "world-whirl" edited by Cecil and St. John Harmsworth.

These are general guide-books; books about some special countries and places follow.

#### § 48

### LITERARY GEOGRAPHY OF THE BRITISH ISLES

*A party of American travellers wish as many books as possible on the literary geography of England and Scotland.*

It is curious how one author will send you prowling through his country and another never move you from your chair. I admire Trollope's countryside as much as I like his novels, but it never occurred to me to go look at it, while I have sought out every place mentioned in "Peter Ibbetson" even to gazing up at the windows of Pentonville Prison. It may be because Peter had himself not only a name but local habitations on certain definite spots, whereas Trollope himself says that in his Barchester "may be detected

a touch of Salisbury, sometimes perhaps of Winchester, but what I am conscious of having depicted is the Platonic idea of a cathedral town." And Platonic ideas are not put down in the index to Muirhead's Blue Guide, "England."

About everything else seems to be, though, and the tourist on book trails is safe with an editor who notes among the distinguished visitors to Leamington Nathaniel Hawthorne "and Mr. Dombey, who was here presented by Major Bagstock to Mrs. Skewton and Edith Granger." This guide is especially good for side-trips to places distinguished by novelists, like the George Eliot country. Naturally Dickens books are in the lead: there is a "Dickens Atlas, with twelve walks in London with Charles Dickens" (Hatton Garden Press, N. Y.), and one of the *London Times* series of small handbooks is "A Dickens Pilgrimage" (Dutton). F. Hopkinson Smith's old favorite, "In Dickens' London" (Scribner), is still in use, and so is his "In Thackeray's London" (Doubleday, Page). There are two fine big books about his houses of entertainment, B. W. Matz's "Dickensian Inns and Taverns" and "Inns and Taverns of Pickwick" (Scribner). "The London of Thackeray" is a new literary guide by E. B. Chancellor (Doran).

The Brontës come next; Mrs. Gaskell's "Life of Charlotte Brontë" is in Everyman's, Elysian Fields of so many dear departed books. May Sinclair's "The Three Brontës" (Houghton, Mifflin) and Clement Shorter's "The Brontës and Their Circle" (Dutton) should of course be included. I find everything

about the Yorkshire country fascinating, possibly because this was the country in which I made my very first acquaintance with Great Britain, or with Europe for that matter—but I find from people who have never been there at all that the peculiar attraction of moorland country gets into books about it, and holds the reader. “Shakespeare’s Country” is a guide by C. Windle published by Brentano. There are two books about the Hardy country that I know about in print and several out of print; the two in print here are “Thomas Hardy’s Wessex,” by Hermann Lea (Macmillan), and the more recent “Thomas Hardy’s Dorset,” by R. T. Hopkins (Appleton). This author wrote another popular book for literary travellers, “Kipling’s Sussex” (Appleton). The time will come, I hope, when people will go pilgrimages to Sheila Kaye-Smith’s Sussex; meantime “Joanna Godden” and “Sussex Gorse” and “The Four Roads” and the rest of her novels will do for guide-books. Thurston Hopkin’s “H. G. Wells” (Dutton) has much about the lay of the land in Britling’s Essex. Blanche Elliot’s “Jersey: an Isle of Romance” (Appleton) is a beautiful new travel book.

There is a book “In the Footsteps of Charles Lamb” (Scribner) with pictures; it is by Benjamin Martin, and one on “Canterbury Pilgrims and Their Ways,” by Francis Watt (Dodd, Mead), from Chaucer to modern days. Turning northward there is Clayton Hamilton’s beautifully illustrated “On the Trail of Stevenson” (Doubleday, Page) and Charles S. Olcott’s “In the Country of Walter Scott” (Houghton, Mifflin). The “Highways and Byways”

series (Macmillan) are good for English and Scottish literary associations. H. J. Massingham's "Untrodden Ways" (Dutton), whose literary value is high, concerns adventures on English coasts and heaths, with a chapter on writers on Nature, especially his friend W. H. Hudson.

A "Literary Map of England" arranged by William Lyon Phelps is published by Ginn and Co., and there is a "Literary and Historical Atlas of Europe" among the later volumes of Everyman's.

### § 49

## MAKING TOURS ABROAD

*"I am planning a walking tour in England and Scotland; maps and the more obvious books I have collected, but I would like some that give a stranger an idea of local color, atmosphere and associations of the countryside."*

To begin with, R. Hippisley Cox's "The Green Roads of England" (Doran), a general survey of the first roads of southern England, with pleasant side-talks. Then a group of delightful books of which I need only give the names, for they tell the story to anyone going that way; for instance, Darton's "The Soul of Dorset" (Houghton, Mifflin), written to show the world the charms of Dorset as a place for walking tours, and especially welcome to the Hardy tourist. "A Shepherd's Life" (Dutton) is by W. H. Hudson, and whatever you get be sure to get this and his "Afoot in England" (Knopf), for both of these are in the true steady leisureliness of a walking tour,

which is far from pedestrianism. Then there is the series of "Highways and Byways" books (Macmillan) that cover the island and were written by authors who know and love the counties they describe—Andrew Lang, Edward Hutton, Sir Frederick Treves are among them. There are volumes of "Highways and Byways in Wiltshire and Somerset," in "Northamptonshire and Rutland," "North Wales," "Oxford and the Cotswolds," "East Anglia," "Northumbria," "The Border," "Dorset," "Kent," and "Yorkshire." There is the invaluable series of books on "Mediaeval Towns" (Dutton) for student or traveller, thirty-four books on as many storied cities, not a few of them in England. There is the series called "The Story of the English Towns" (Macmillan), fourteen historical handbooks of an easily carried size, ranging from "Bath" to "Westminster."

"As It Is in England," a popular book for travellers by A. B. Osborne (McBride), pays attention to the countryside. "Country Folk: a Pleasant Company" (Dutton) is a charming new one by P. H. Ditchfield. "Devon: its Moorlands, Streams and Coasts," by Lady Rosalind Northcote (Dodd, Mead), is a large, well-illustrated book. A new and fascinating series of "Romantic Histories of the English Roads" is published by Edward Valentine Mitchell; they are by Charles G. Harper, one for "The Dover Road," one for "The Brighton Road," and one for "The Bath Road." Hilaire Belloc's "The Old Road" (Dutton) is the one from Winchester to Canterbury, "most typical of all that roads have been to us." London books are elsewhere listed.

The literature of the Thames has had several recent important additions. "Father Thames," by Walter Higgins (Stokes), will serve for history or guide-book: one part is for the river as it flows through the countryside, the other in its London environment. In the latter conditions it appears in a number of the beautiful color plates of George Wharton Edwards's "London" (Penn). "Round About the Upper Thames," by Alfred Williams (Duckworth), is by the author of "A Wiltshire Village," and like that pleasant work will serve the uses of a stay-at-home as well as those of a traveller; it prickles with laconic local fun. Hilaire Belloc's "The Historic Thames" (Dutton) is a famous work, Page's "London: Its Origin and Development" (Houghton, Mifflin) an important recent one. In "English Ways and Byways" (Scribner) the Rev. Leighton Parks goes by motor to a boat-race, a by-election and other entertainments.

The tourist interested in architecture will be glad to learn that T. F. Bumpus's "Cathedrals of England and Wales" (Stokes), formerly in three volumes and for a long time out of print, has been republished in one. Helen Pratt's guide to "The Cathedral Churches of England" (Duffield) is in a new edition. A smaller work 'recently issued is "The Cathedral Church of England," by William B. Tuthill (Macmillan). Charles H. Sherrill's "Stained Glass Tours in England" (Dodd, Mead) is another admirable book for the traveller architecturally inclined; his "Stained Glass Tours in Italy" is also in print and his "Stained Glass Tours in France" (Dodd, Mead)

has just been re-issued, interest having accrued since it was published from the destruction in the war of so much of the beauty that it describes. "Old English Towns," by William Andrews and Elise Lang (Stokes), is a well-illustrated volume about forty-three important English communities.

"Odd Corners of English Lakeland," by W. T. Palmer, is a British publication of Skeffington, who has a number of other books for walkers such as "Walks and Scrambles in the Highlands," very clear and practical in their advice. Otherwise I have kept to books published here or imported by our publishers: one of these is Clifton Johnson's "Among English Hedgerows" (Macmillan), whose special charm is in its lovely photographs, a companion volume being "The Land of Heather." In Ernest Pulbrook's "The English Countryside" (Scribner) there are photographs of many cottages and country scenes, and intimate, comfortable talk about them, and in "Neighborhood: a year's life in and about an English village" (Dutton), Tickner Edwardes tells how sweet life may be in his own Windelcombe. "England of my Heart," by Edward Hutton (Dutton), is a leisurely journey over the roads of Kent, Sussex and Hampshire, in blossoming Spring.

"The Spell of Scotland," by K. Clark (Page), and the large volume on "Edinburgh and its Story," by Oliphant Smeaton (Dutton), with Robert Louis Stevenson's "Edinburgh" (Scribner) could appear also on the list of books about literary associations. Stevenson's has lovely color illustrations by James Heron. There is a demure selection of "The Poems

of Robert Burns," edited by James Hughes (Doran), with so many little photographs of places made memorable by them that it is almost a guide-book, and if I were going into the Burns country I would surely read beforehand the new biography by Andrew Dakers, "Robert Burns: his Life and Genius" (Dutton), which divides his years into four phases of which but one, and that of three years, was one in which he "enjoyed wise happiness," and describes all four with deep sympathy and understanding. For that matter, it would be a fine idea to read the volume that has appeared of D. A. Wilson's new life of Carlyle, for it is saturated with local color — I suppose it would hardly do to say it is soaked in Scotch — and teems with incident, anecdote and legend. This is called "Carlyle Till Marriage" (Dutton). I must pull up firmly, or the new Stevenson literature will lure me into quite another list, and return to travel books with "The Angler's Companion to the Rivers and Lochs of Scotland," by Thomas T. Stoddart (Lippincott), which has many plates, some in color.

It might be well to know, even if this is to be a walking tour, that there is a new English publication, "T. B. R.," a monthly "Omnibus Guide and Char-a-banc Directory," to give information of the road routes, now thousands in number, that radiate from populous centres.

## § 50

### BOOKS ABOUT LONDON

*"What books are there about London, for the traveller?"*

BEGINNING with guide-books, the best is "London," in the "Blue Guides" published by Macmillan. Less expensive is "London: an up-to-the-minute guide" (Brentano) and a little one for "London in Seven Days," by Arthur Milton (McBride), which will for obvious reasons appeal to many a tourist. For historical interest, P. H. Ditchfield's "The City of London" (Macmillan) and Arthur Dasent's "Piccadilly in Three Centuries, with some account of Berkeley Square and the Haymarket" (Macmillan). The first is a little book lately reprinted, the second a vast illustrated volume. There are all sorts of strange and fascinating scraps of history and directions to seekers after such scraps in Walter George Bell's two books, "Unknown London" and "More about Unknown London" (Dodd), and in his "Tower of London" (Dodd), while E. Montizambert's "Unnoticed London" (Dutton) goes on the principle that there are as many places unnoticed because they are seen so often as because they are so seldom seen, so it gets in a great assortment. "A New Book about London," by Leopold Wagner (Allen and Unwin, London) is full of half-forgotten lore. "Old London Town," by Will Owen (McBride), has beautiful pictures. "London; its Origin and Development," by William Page (Houghton, Mifflin) goes from the ford on the Thames before history to the year 1200; a famous historian writes entertainingly. The most recent and most magnificent book about Westminster Abbey published is in two massive volumes (Philip Allan and Co., London); "Westminster Abbey: the Church, Convent, Cathedral and College of St.

Peter, Westminster," by Herbert Francis Westlake, Custodian and Minor Canon of the Abbey. It begins with remote legendary days and is marvellously rich in history both of church and state, and in fine pictures.

For intimate studies of locality Thomas Burke is hard to beat, whether in "Nights in London" and "Out and About London" (Holt), "Limehouse Nights" or "More Limehouse Nights" (Doran), the sympathetic pages of "The London Spy" (Doran) or the book that treats of the fringe of suburbs about the great city, "The Outer Circle" (Doran). E. V. Lucas's "A Wanderer in London" (Macmillan) is one of the most popular of these travel-companions. "A London Mosaic" by W. L. George (Stokes) touches unaccustomed themes and places off the beaten track; the pictures are brilliant. "The Lure of London," by Lilian Whiting (Little, Brown), the old but still delightful "London Films" of William Dean Howells (Harper) — his travel books stand up well against the strain of time and change — and Louise Closser Hale's "An American's London" (Harper) by no means exhaust the possibilities.

For literary associations the most comprehensive book is Arthur St. John Adcock's "Famous Houses and Literary Shrines of London" (Dutton). "A Dickens Atlas," "Inns and Taverns of Pickwick," and Hopkinson Smith's books on London are elsewhere set down. The war aspects of the city are recalled by at least two books of merit: "Two Towns — One City: Paris-London," by John F. Macdonald (Dodd, Mead),

and "Paris Days and London Nights" (Dutton), spirited letters written to one another during the bombardments by two young American newspaper correspondents, Alice and Milton Snyder. The smallest book I have seen about the city is "Things Seen in London" (Dutton), an excellent pocket guide with photographic pictures, and one of the largest is the "London" of George Wharton Edwards (Penn), which has beautiful reproductions in color of original paintings of characteristic scenes. Leaving the city by water you have the monumental "The Historic Thames" of Hilaire Belloc (Dutton) and "Father Thames" by Walter Higgins (Stokes), a history of two thousand years.

## § 51

## BOOKS ABOUT PARIS

*"What books will a traveller find interesting before, during or after a visit to Paris?"*

For use on the ground, the Blue Guide for "Paris and its Environs" (Macmillan). The traveller concerned especially with art will find Helen Henderson's "A Loiterer in Paris" (Doran) delightful, and it is one of the books that recall a trip as successfully as it prepares for it. For the flying visit there is Arthur Milton's "Paris in Seven Days" (McBride); if you can stay a while there are comfortable books like E. V. Lucas's "Wanderer in Paris" (Macmillan) and Jetta Wolff's "Historic Paris" (Dodd, Mead), that go into corners not visited by the time-ridden tourist, or the special guide-book by Frances Wilson

Huard, "American Footprints in Paris" (Doran), which indicates every spot associated with us from the time we were on the map. Jetta Wolff's "Story of the Paris Churches" (Brentano) has beautifully illustrated accounts of ninety-eight of them. A new historical handbook with a contemporary note is "The Lure of Old Paris" (Little, Brown) by a Briton, C. H. Crichton, who never once loses his delighted surprise that he is really in Paris — which is, I submit, the really right frame of mind to take to this city. "Laugh and Grow Rich," by Jack Kahane (Brentano), is a novel about Paris in Summer, the boulevards and the parks. For these there is still vivacious reading in F. Berkeley Smith's "The Real Latin Quarter," "How Paris Amuses Itself," and "Paris Out-of-Doors" (Funk and Wagnalls), though the war damaged the information in spots. Grant Allen's "Paris" (Stokes) has been put back into print.

For a student who is to stay some time in Paris, whether to study music or art or to attend lectures, I believe it should be obligatory to read A. Herbage Edwards's "Paris Through an Attic" (Dutton), for it will save so many wrong starts and false notions. Exceptions might be made in the case of a student on the brink of becoming engaged, for it would tend to shove him over into the matrimonial state; the young couple who tell their personal experiences on the top floor of an apartment, furnished and kept house on a sum so small that they continually give the figures to prove it. Unfortunately, the figures, being pre-war, have now only historical interest, but the way they live and especially the French people that they visit

is still as full of interest as of information. I need remind no traveller that by the time any book on European travel gets into type its price-quotations may have lost their value because the prices of things — to borrow one of Philip Guedalla's scintillations in "Masters and Men" (Putnam) — may have "bounded like a rate of exchange when someone has trodden on the tail of a Foreign Minister."

"In the Organ Lofts of Paris," by Frederic B. Stiven (Stratford), is by a pupil of Guilmant and describes ten visits to as many famous organs with glimpses of the great men who played them. It is so far as I know the only book on this interesting department of modern French musical life.

### § 52

*"I am to spend some years in France and would like books (in English) about ways of life, customs, national ideals, politics, etc."*

As there is no country in which some knowledge of yesterday does not count toward understanding to-day, read "A History of the French People," by Guy de la Batut and Georges Friedman (Dutton), which is written on a distinctly modern method and with a modern turn of mind. Mme. Duclaux's "Short History of France" (Putnam) is condensed and sympathetic; Barrett Wendell's "France of To-day" (Scribner), though written twenty years or so ago, is still valuable as a study of conditions and still admired in France, and Jean Charlemagne Bracq's "France Under the Republic" (Scribner), published

at about the same time and showing the American reader what the government has had to meet and how much it has succeeded in doing, especially in education, is kept in print by demand.

"How France is Governed," by Raymond Poincaré (McBride), is a lucid statement valuable to the student of contemporary events and would be interesting even to one who reads only newspaper accounts of them. There is a succinct comparative treatment of the French system of government in Viscount Bryce's "Modern Democracies" (Macmillan). "Contemporary French Politics," by Raymond Buell (Appleton), brings the subject almost to the moment and is another of the books that will clear some dark corners in the newspaper reader's information. "As They Are" has been lately added (Knopf) to the line of "Mirror"-like revelations; it is as characteristic of French literary methods as the Duster gentleman's are for the British, and makes good reading even for the men with whom we have little acquaintance.

The volume on "France of the French" by E. H. Barker (Scribner) is especially useful in its section on the press, and for a study of this subject with examples of all types of writing in French newspapers nothing is better for the American reader than "French of To-day," by Bacourt and Cunliffe (Macmillan); the selections are given in the original.

A few Americans have been trying to show their countrymen how to look for what really counts in French life, character and customs ever since and no doubt before W. C. Brownell wrote his admirable

"French Traits" (Scribner), a book that repays re-reading. The war naturally brought out a good many, but most of these have gone in again. Those that remain came from writers who had taken on something of the French spirit of realism and avoidance of emotional slopover. Mrs. Wharton's "French Ways and Their Meaning" (Appleton) was one of the best of these. Of the books by French authors translated during the war, a special interest attaches to Maurice Barrès's "The Faith of France" (Houghton, Mifflin).

The American traveller, whether starting from New York or from Paris, will find much to help in planning or remembering his travel in "Riviera Towns," by Herbert Gibbons (McBride), which goes from Grasse to Theoule by way of Mentone, Monte Carlo and Nice; in "The Spell of Brittany," by Ange Mosher (Duffield), including Mont St. Michel, Dinant and Nantes; in the new "Spell of Provence," by André Hallays (Page); in Archibald Marshall's leisurely "Spring Walk in Provence" (Dodd, Mead) with its photographs around Aix, Avignon, Vaucluse; in André Hallays's book of towns, villages and chateaux near Paris, "The Spell of the Heart of France" (Page), and in Mary King Waddington's "Chateau and Country Life in France" (Scribner). He will find delight in the memories of "A Childhood in Brittany Eighty Years Ago" (Century), set down by Anne Douglas Sedgwick. Robert Casey's "The Lost Kingdom of Burgundy" (Century) is full of the charm that lingers from old times. Edith Wharton's "A Motor Flight Through France" (Scribner) has

become a standard guide for the motor tourist as well as a favorite with the general reader. The tourist has also at his disposal Walter Hale's pocket compendium, "The Ideal Motor Tour in France" (Dodd, Mead), and Albert Bigelow Paine's "The Car that Went Abroad" (Harper). This car went just before the war, getting caught in the home-rush of 1914; it travelled mainly in France but went into Switzerland, Italy and a bit of Germany. "Paris Nights," by Arnold Bennett (Doran), also takes in bits of Switzerland, Italy and the Midlands, to all of which he has the frame of mind of an Airedale starting for a walk. "Among French Folk," by W. Branch Johnson (Small, Maynard), is called "a book for vagabonds"; it goes through Avignon, Nice, Arles, Tarasson, Nismes, Carcassonne and closes at Morlaix, going slowly and getting on good terms with simple people. T. A. Cook's "Old Provence" (Scribner) will keep a traveller in reading matter long enough to let him grow up with the country — and keep him interested in it too. I am glad to find that Cook's "Old Touraine" has been lately reprinted (Brentano). Hilaire Belloc, who is an ideal guide for walkers and inspiring to travellers by any conveyance, takes them through "The Pyrenees" in a new edition (Knopf). I speak elsewhere of the Oakleys' book on "Hill Towns of the Pyrenees" (Century). Elizabeth Boyle O'Reilly's "How France Built her Cathedrals" (Harper) is a sympathetic study of Gothic idealism and accomplishment. Besides the various Blue Guides, that now include "The French Alps," there are of course many guides to the war districts: one of the

most readable is Anna Bowman Dodd's "Up the Seine to the Battlefields" (Harper). "The American Guide Book to France and its Battlefields" comes from Macmillan, and Appleton publishes a small, useful guide by Summerfield Story, "Present Day Paris and the Battlefields."

## § 53

## GOING TO ITALY

*"I am to spend some time in Italy; what books will be good for preparation?"*

I HAVE elsewhere suggested books for the study of Italian history and art, but Italy is making history just now at a rate that is hustling the historians. "Modern Italy," by Tommaso Tittoni (Macmillan), the most comprehensive book about Italy that has lately appeared, has been followed by a number of books about the various aspects of Fascism, besides those in which this is one of the subjects under discussion. The most authoritative of these is "The Fascist Movement in Italian Life" (Little, Brown), by Dr. Pietro Gorgolini, which has a preface by Mussolini himself. It shows the movement in relation to Socialism, Communism, Bolshevism, Capitalism, Nationalism and Internationalism, and is the most philosophical, even mystic, treatment that it has so far received from a historian. "Rome or Death," by Professor Carlton Beals (Century), is an account by an eye-witness, vivid and full of the picturesque details for which the movement is distinguished. Clay-

ton Sedgwick Cooper's "Understanding Italy" (Century), which was written with the needs of such prospective travellers as this in mind, has a chapter on the Fascists. There is a chapter "From Giolitti to Mussolini in Italy" in Herbert Adams Gibbons's "Europe Since 1918" (Century), a survey of post-war conditions that I wish every traveller overseas would read before sailing, just to get his bearings. "The New Frontiers of Freedom" by E. Alexander Powell (Scribner) is about conditions after the war, from the Alps to the Appennines.

There are so many aids for the traveller that I can scarce set down their names. I like André Maurel's so well, however, that I must put them in a conspicuous place, "A Fortnight in Naples," "A Month in Rome" and "Little Cities in Italy" (Putnam), and call attention to the little books, "Things Seen in Florence," "Things Seen in Venice" and "Things Seen in the Italian Lakes" — there are fifteen in the series (Dutton) — and to the large and well-illustrated ones by Egerton Williams, "Hill Towns of Italy" and "Plain Towns of Italy" (Houghton). The beauty of Henry James's "Italian Hours" (Houghton) is enhanced by Joseph Pennell's illustrations. Edith Wharton's "Italian Backgrounds" (Scribner) and Maurice Hewlett's "The Road in Tuscany" (Macmillan) keep their place in the affections of readers and travellers. D. H. Lawrence's "Sea and Sardinia" (Seltzer) is as brilliant in its temper and way of expressing it as the extraordinary pictures in color by Jan Juita with which it is illuminated. Norman Douglas's "Old Calabria" and "South Wind" (Dodd,

Mead), like Lawrence's are travel-books that are also literature. I have spoken elsewhere of the Blashfields' "Italian Cities"; another fine work for the art-lover is Edward Hutton's "The Pageant of Venice," illustrated by Brangwyn in color (Dodd, Mead). It would be hard to disentangle the "literary associations" from Italian travel books, but one prepared especially with these in mind is Sir Frederick Treves's "The Country of the Ring and the Book" (Funk and Wagnalls), which has maps and photographs. I must repeat my advice to get Professor Mather's "History of Italian Painting" (Holt) for a pocket guide as well as for home study, and add to the list of books on painting elsewhere named the chapters on the Gothic, Trecento and Quattrocento in H. B. Cotterill's "History of Art" (Stokes) — because these present sculpture and architecture as well as painting in the text and the many excellent illustrations. For the Della Robbias glazed terra-cotta high-reliefs, the finest works in print are the monographs by Allan Marquand published by the Princeton University Press: "Della Robbias in America," "Luca Della Robbia," "Robbia Heraldry," "Andrea Della Robbia" and "Giovanni Della Robbia," with the one on "Benedetto and Santi Buglioni."

For the traveller these will also be found reliable: "The Ideal Italian Tour," by H. J. Forman (Houghton); Douglas Sladen's "Sicily, the New Winter Resort" (Dutton); E. V. Lucas's "Wanderer in Florence" and "Wanderer in Venice" (Macmillan), Grant Allen's guides, "Classical Rome," "Christian Rome" and "Venice" (Stokes), and Lilian

Whiting's "Italy the Magic Land" (Little, Brown). "Among Italian Peasants," by Tony Cyriax (Dutton), I like for its glimpses of those who are not yet on their way to America but heading there; Elizabeth Haight's "Italy Old and New" (Dutton), because it mingles history and present-day observation so well. H. H. Powers's "A Florentine Revery" (Macmillan) is a description of Florence's history from the unprotected valley-city to the days of the Medici.

Sometimes a book with a strong personal quality will help to make a reader see what a country means to a man who loves it passionately. Such a book is Silvio Villa's "The Unbidden Guest" (Macmillan) a series of romantic sketches that get into understandable language certain characteristic states of mind not only of a young Italian but of very Italy herself. Stark Young's "The Three Fountains" (Scribner) is a new volume of character-studies that bring the quality and charm of Italian life.

## § 54

### GOING TO SPAIN

*"I am going to Spain and would like books on Spanish life and customs, anything helpful to a traveller, including aids to language study and simple texts for reading."*

THE happiest way to traverse Spain being by means of a foot journey, or something as near to one as may be managed, the most interesting books are apt

to be those that tell how someone accomplished the trip in this way. Harry Franck's "Four Months Afoot in Spain" (Century) is rich in everyday detail, for he is a keen observer. John Dos Passos fires the imagination and gets into the spirit in his "Rosinante to the Road Again" (Doran), "Two Vagabonds in Spain," by Jan and Cora Gordon (McBride), is charmingly illustrated by the authors. Mrs. Steuart Erskine has made a practical book about "Madrid; Past and Present" (Dutton), pleasanter than a guide-book but with as clear directions for getting about. Trowbridge Hall's "Spain in Silhouette" (Macmillan) flits across the Iberian peninsula, showing how life goes on among the Basques, in Catalonia, in Valencia and Asturias, in Toledo, Cordova and Madrid. J. B. Trend's "A Picture of Modern Spain" (Houghton) is larger than any of these and considers its subject from more points of view than any of the more recent books. "Andalusia," by Somerset Maugham is in two editions (Knopf). "Through Spain and Portugal," by Ernest Poixotto (Scribner) is a delight to eye and mind, a painter's progress through a land for which he has hereditary sympathies, illustrated by his own pictures. "Hill-Towns of the Pyrenees," by Amy and Thornton Oakley (Century), is a new book about the mountain borderland, beautifully illustrated and new to readers. Philip Marden's "Travels in Spain" (Houghton) is an older book concerned with places and conditions that have changed but little, if at all, since it was first published. Neither does Havelock Ellis's celebrated study of

"The Soul of Spain" (Houghton) date save in political matters. "Things Seen in Spain," by Mrs. Gallichan (Dutton), is a book for pocket or handbag, with clear type and pictures. "The Tourist's Spain and Portugal," by Ruth Wood (Dodd), and of course Baedeker's "Spain and Portugal" (Scribner), with "Spanish Life in Town and Country," by L. Higgin, in "Our European Neighbors," a popular series (Putnam), cover the peninsula.

Chapman's "History of Spain" (Macmillan) is based on the standard Spanish history of Altamira. For side-lights of historical fiction there is the companion to the ever-popular "Romance of Old Court Life in France," the "Romance of Old Court Life in Spain" in two volumes (Putnam), also by Frances Elliot. "The Story of Spanish Painting," by Charles Caffin (Century), is a popular account for the general reader; "Art in Spain and Portugal," by Marcel Dieulafoy (Scribner), for those wishing to make a more careful and extended study. There is a chapter on "Spanish Art in Spain and Elsewhere" in Royal Cortissoz's "Art and Common Sense" (Scribner). Carl Van Vechten has written the standard book on "The Music of Spain" in English (Knopf); her literature is elsewhere represented.

"Colloquial Spanish," by William R. Pattison (Dutton), is one of a series for getting a quick start in speaking various languages. For a beginner's reading in Spanish the contemporary writers are much easier than the classics; for instance, Pio Baroja's "El Mundo es Ansi," Azorin's "Las Confesiones de un Pequeno Filosofo," or Valdés's "La Hermana San Sulpicio."

## § 55

## THE FAR EAST

*"A travel club making a reading course for Japan, China, Java, India and Australia, asks suggestions for recent books to add to their collection."*

T. P. TERRY'S "The Japanese Empire" (Houghton, Mifflin), a standard guide for travellers, includes Manchuria, Formosa and Tibet. "Japan of the Japanese," by J. H. Longford (Scribner), is a general survey. William Elliott Griffis's "The Mikado: Institution and Person" (Princeton University Press) is a brief study of the history, customs and political progress of Japan, unusually illuminating. There is a new, revised edition of Herbert Ponting's "In Lotus Land: Japan" (Dutton) and Sidney Greenbie's "Japan, Real and Imaginary" (Harper). Lucian Kirtland's "Samurai Trails" (Doran), and J. I. C. Clarke's "Japan at First Hand" (Dodd, Mead) are dependable travel-books of recent publication. "Japan" by H. H. Powers (Macmillan) is the first of a new "University Travel Series." Besides the "History of Japanese Literature" by W. G. Aston (Appleton), elsewhere listed, the student will find a treasure in a recently issued historical study of "Japanese Poetry," by Curtis Hidden Page (Houghton, Mifflin), with sympathetic translations and illustrations from Japanese color-prints. As the development of Japanese poetry has been uninterrupted for fourteen hundred years, this is an important complement to historical or psychological study.

For a survey of Chinese history as it touches the

Western world and those customs and traits of character in which the Western world is interested, "China: Yesterday and To-day," by E. T. Williams of the University of California (Crowell). This goes to the Nine-Power Treaty of 1922 and has a huge bibliography. Of the older books it names, Dr. Arthur Smith's "Village Life in China" and "Chinese Characteristics" (Revell), though written long ago, have never been superseded for the general reader. E. A. Ross's "The Changing Chinese" (Century), the first book to present to us the phenomena of the transition period, is still useful, and Elizabeth Cooper's lifelike fiction—often taken for biography—"My Lady of the Chinese Courtyard" (Stokes) keeps its vitality.

Emile Hovelague's "China" has just been published in this country (Dutton) in the translation of Mrs. Lawrence Binyon, and is the most vivid and scholarly of the popular books that unite history with a survey of arts and philosophy. At this writing the latest travel book is Harry Franck's first-hand experiences in "Wandering in Northern China" (Century); two others lately published are James Reid Marsh's "The Charm of the Middle Kingdom" (Little, Brown) and "Beyond Shanghai" by Harold Speakman (Abingdon). The first is by a man who has known China from a boy, and has been in the consular service; the second by an artist who has embellished a friendly book with color plates. Elizabeth Crump Enders sets down a series of fascinating, colorful impressions in "Swinging Lanterns" (Appleton), which goes from Shanghai to the Sacred Isle of

Putoshan. W. Somerset Maugham's "On a Chinese Screen" (Doran) is a set of brief and mordant sketches of life and character. "Picturesque China" by Ernest Boerschman (Brentano) is a picture-book of rare interest.

Tibet and Mongolia must have a compartment of their own, for Ossendowski's "Beasts, Men and Gods" (Dutton), which is so incredible it must be true, has started a rush of interest in that direction. There is great reading in Roy Chapman Andrews's "Across Mongolian Plains" (Appleton) and "The Rainbow Bridge," left by R. T. Farrer to be published (Longmans) when he set out on the march on which he died. Tibetan literature should be read when you feel cramped in the mind, and as if the world were getting too settled and used up. It reminds you that there is still room on the globe to move about without colliding with civilization, if only you know how to pick your spot. There is a new edition of the famous "Travels in Arabia Deserta," by Charles M. Doughty, published by Boni and Liveright in conjunction with Jonathan Cape and the Medici Society.

When an acquaintance of mine started for Java not long since he took along Grace Zaring Stone's "Letters to a Djinn" (Century) because it seemed to him the most vivid account of this part of the world that he had read; it is a travel-novel in letters. My own interest in Java is based on the novels of Louis Couperus, to which people and places in Java often impart an exotic flavor, and his select circles in Dutch society are enlivened by the presence of

colonials or half-castes. A book that covers much ground is "Tropical Holland," by Henry Van Coenen Torchiana (University of Chicago), a study of the birth, growth and development of popular government. "Letters of a Japanese Princess," by Raden Adjeng Kartini (Knopf), are by the first feminist in Java, where feminism has to be pretty strong to crack this jewelled and enamelled civilization. "Island-India," by Augusta De Wit (Yale University Press), is the work of a native Dutch resident: the sketches are of the life of natives in these islands. The Vereeniging Toeristenverkeer of Batavia issued in 1920 a pamphlet called "Come to Java" for the information of tourists, but I have not seen it and put down its name for the sensation of writing Dutch, a language for which I have a respect unclouded by acquaintance. The fine new "Java and the East," by Frank Carpenter (Doubleday, Page), is one of a series of illustrated books that will in time circle the globe. "The Eight Paradises: Cities of Islam," by Princess G. V. Bibesco (Dutton) are glamorous sketches in Persia and Asia Minor. "By Camel and Car to the Peacock Throne," E. A. Powell (Century), crosses Asia from the Mediterranean to the Caspian, with wild adventures on the way. Mr. Powell's earlier book, "Asia at the Cross Roads" (Century), presents Oriental problems as they affect the United States.

The student of conditions leading to the unrest in India may read to advantage Sir Valentine Chirol's "India Old and New" (Macmillan), from before the Mohammedan invasions to after the Great War,

while Ghandi's own book, "Young India," has just appeared in English (Huebsch). Robert Chauvelot's "Mysterious India" (Century) is a translation of a brilliant French study of a strange old world; he makes no attempt to touch present complications. "India in Ferment," by Claude Van Tyne (Appleton), is the latest effort to elucidate them. Of the older books I have grateful reports of "Studies from an Eastern Home" (Longmans), by Sister Nivedita, who was Margaret Nobel, an Irishwoman who embraced Vedantism and wrote a number of books on it. "From Golden Gate to Golden Sun," by Hermann Norden (Small, Maynard), is about travel and sport in Siam and Malaya. Lott's glowing "Siam" and "India" are translated (Stokes). "A Beach Comber in the Orient," by Harry Foster (Dodd, Mead), is the tale of an incorrigible rover's progress through Borneo, China, Japan, and the Philippines; the kind of book that makes a man wonder why he too did not run away to sea when he had the chance.

For a survey of Australian history, E. Scott's "Short History of Australia" (Oxford University Press). For a visitor's account of life and customs, Dr. Thwing's recently published "Human Australasia" (Macmillan). The latest novel involving Australia is "Kangaroo" (Seltzer), one of the strongest productions of D. H. Lawrence and though mainly about himself, with a brilliant and convincing Australian scene, both in city and country. A number of Katherine Mansfield's stories are laid in New Zealand.

If these travellers were making their journey in the flesh instead of the mind, I would add Murray's

"Japan" and "India, Ceylon and Burmah," standard guides for the Far East.

## § 56

## EGYPT

*"A library asks for a list of reference books on Egypt ancient and modern."*

As might be expected, there are so many that even if I keep to those recently published or reissued, I will have room for little more than their names. The general reader who wishes a brief account of the long life of Egypt can pick it out of the "Outline of History," and Eduard Fueter's "World History: 1815-1920" (Harcourt, Brace) gives a record of events from the Napoleonic period to the present. For a small library an excellent choice would be J. H. Breasted's "History of Egypt" (Scribner) both for text and for illustrations, or "A Short History of Ancient Egypt" by P. E. Newberry and J. Garstang (Dutton), or the "Short History" by E. Wallis Budge (Dutton). The very name of this last-named author ensures an authoritative and enlightening book.

The card-user in a library is always interested in books that combine a certain amount of history with reconstructions of life and customs. Such is W. M. Flinders Petrie's "Social Life in Ancient Egypt" (Houghton, Mifflin); such is Maspero's favorite "Life in Ancient Egypt and Assyria" (Appleton); such are Alexander Moret's "In the Time of the Pharaohs" and "Kings and Gods of Egypt" (Putnam), and

Arthur Weigall's "The Glory of the Pharaohs" (Putnam). "Mazes and Labyrinths," by W. H. Matthews (Longmans, Green), has a description of the first labyrinth, built in Egypt 500 years before King Tut-Ankh-Amen and thought by Herodotus to be more marvellous than the Pyramids.

We are just now, and for obvious reasons, especially glad to get books that by a combination of Egyptological knowledge and literary skill enable us to keep up with the explorations: Arthur Weigall's "Life and Times of Akhnaton" (Putnam); the "Life of Hatshep-sut," by Terence Grey (Appleton), a reconstruction of the civilization of the eighteenth dynasty, and the same author's "And in the Tomb were Found" (Appleton), a series of sketches of "dynamic personalities" such as Khufu and Rameses the Great. Extraordinary interest attaches to the publication by Doran of the book officially recording the treasures found last winter, "The Tomb of Tut-Ankh-Amen," by Howard Carter and A. C. Mace, with over a hundred illustrations. "The Romance of Excavation," by C. E. Brand (Dodd, Mead), describes how the work is done and tells what has been brought to light not only in Egypt but in other ancient lands. "The Life of the Ancient East," by James Baikie (Macmillan), is another reconstruction based on excavations, with accounts of how they are made. All these are carefully and copiously illustrated. But the most marvellous pictures, in color or photographic reproduction, are in those wonderful picture-books "The Wonders of the Past" (Putnam), of which two are out and two more anxiously awaited by old, young

or middle-aged who have so much as caught sight of the first pair of volumes. Prepared by specialists, each article is as good to read as the pictures are to look at, and they range over all the world, not only on the track of ordinary travel. "The Mythology of All Races," an illustrated work of research in thirteen beautiful volumes, is in process of publication (Marshall Jones). The Egyptian volume is one that is ready. There is a little book of the "Instruction of Phtah Hotep and the Instruction of Ke'Gemmi, the oldest books in the world," in the Wisdom of the East series (Dutton) which is generally valuable to anyone interested in comparative religions. George A. Reisner's "The Egyptian Conception of Immortality" (Houghton, Mifflin) is a group of lectures given at Harvard. "First Steps in Egyptian," by Sir E. A. W. Budge (Dutton), is a book for beginners in the study of hieroglyphics, on the interlinear plan. His "The Literature of Egypt" (Dutton) is for the general reader, so is Maspero's "Popular Stories of Ancient Egypt" (Putnam). Maspero's "Egyptian Archaeology" is also published by Putnam, his fine "Art in Egypt," a general history and description for the special student, by Scribner.

The most beautiful of the travel books is Robert Hichens's "Egypt and its Monuments" (Century), with twenty wonderful pictures in color by Jules Guerin and forty photographs. Most untravelled Americans base their ideas of a desert on Hichens's "Garden of Allah," the only book that makes New York hot weather feel cool. The only book that makes our cold weather feel hot is Vilhjalmur Stefans-

son's "The Friendly Arctic" (Macmillan). Archie Bell's "The Spell of Egypt" (Page) includes a visit to Maspero.

Besides Maspero's book on Egyptian art, which has many illustrations, some in color, there is a section on the art of Egypt in Faure's "Ancient Art" (Harper) and in Cotterill's "History of Art" (Stokes).

William L. Balls's "Egypt of the Egyptians" (Scribner) makes a good bridge from the old Egypt to the new; it has much information about the cotton cultivation problem and the modern irrigation methods in the Nile valley. The official record of British affairs is in Lord Cromer's "Modern Egypt: 1863-1907" (Macmillan), now published two volumes in one, and along with it "The Leisure of an Egyptian Official," by Lord Edward Cecil (Doran), a good-natured record. "My Diaries," by Wilfrid Scawen Blunt (Knopf, 2 vols.), are anything but good-natured; this and his "Secret History of the English Occupation of Egypt" (Knopf) are strong reading; of course the former has to do with much more than Egyptian matters. The thirteenth edition of Lord Milner's "England in Egypt" (Longmans, Green) was published in 1920 and in the same year Sir Valentine Chirol's "The Egyptian Problem" (Macmillan).

Sidney Low's "Egypt in Transition" (Macmillan) explains British-Egyptian government in the Sudan and shows political and social conditions. Mrs. Thompson-Seton's "Woman Tenderfoot in Egypt" (Dodd, Mead) has some chapters on its "new women" that will interest women's clubs. S. H. Leeder's "Modern Sons of the Pharaohs" (Doran)

is about the Copts, who form a tenth of the population; it has much about the rites of the ancient Coptic (Christian) Church. Mathilde and Mathias Vaerting's "The Dominant Sex" (Doran) has some bright light on Egypt as a woman-state. This book sets forth the theory that whichever sex has the chance to be dominant develops the traits that are now called masculine. It sounds reasonable. To take a similar situation, we have long known that most humans are full of artistic temperament, but family pressure keeps it unexpressed. But if you have an artistic occupation the pressure is relaxed and you can and usually do have temperament all over the place.

## § 57

### NOVELS ABOUT INDIA

*"A club devoting its season to the study of India, asks for novels with Indian settings, to add to its supply of informative works."*

THIS means, to nine people out of ten, Rudyard Kipling's "Kim" (Doubleday, Page) and everything else that he has written about this part of the world. To not a few who send advice on novels to the Guide it means the stories of L. Adams Beck, "The Key of Dreams," and "The Ninth Vibration" (Dodd, Mead). Mr. Beck is a Canadian who travels intensively in the East and writes stories combining observation with mysticism. To others it means the novels of Maud Diver (Houghton, Mifflin), from "Far to Seek" to the recent "Lonely Furrow." The famous Indian stories

of F. W. Bain, from "A Digit of the Moon" to "The Substance of a Dream," have been published in a luxurious edition of thirteen volumes to the set by the Riccardi Press (Medici Society) and in seven volumes by Putnam.

"Caste: a Novel of India," by W. A. Fraser (Doran) and "Abdication" by Edmund Candler (Dutton), which introduces the Ghandi movement, are recent publications. "Coomer Ali," by Samuel B. H. Hurst (Harper), is about a Mohammedan Hindu who makes the journey to Mecca and return, with high excitements; "Caravans by Night," by Harry Hervey (Century), ranges from Delhi and Calcutta to the palace of the Grand Lama; "The Dancing Fakir," by John Seymour Eyton (Longmans, Green), is a collection of brief and unusually exciting stories. "Rulers of Men," by Ethel Savi (Putnam), involves political conditions. "Parvati," by Robert Chauvelot (Century), is a love story of the present day.

Dhan Gopal Mukerji's "Caste and Outcast" (Dutton) is not a novel but this unusual and significant autobiography runs along like one; it begins in India and goes through the struggles of a newcomer to America. His "Kari the Elephant" (Dutton) and "Jungle Beasts and Men" (Dutton), though written with children in mind and love for them, are quite as well liked by adult readers, for a thread of philosophy runs through his vivid descriptions of the jungle.

## § 58

## TRAVEL IN THE UNITED STATES

*"What books will help a traveller in the United States to arrange journeys to historic places and scenic beauties?"*

SINCE Baedeker's "United States with Excursions into Mexico, Cuba, Porto Rico, and Alaska" (Scribner) there have been several general descriptive handbooks, not so detailed but making a feature of beautiful illustrations. "Beautiful America," by Vernon Quinn (Stokes), is the latest, and the pictures are uncommonly good. "What to See in America," by Clifton Johnson (Macmillan), has information enough for planning tours in every direction, and many small well-chosen illustrations of places and buildings. The "Highways and Byways" series (Macmillan) has volumes for California, Florida, the Great Lakes, the Mississippi Valley, the Rocky Mountains, New England, and the land from the St. Lawrence to Virginia, all by Clifton Johnson. John T. Faris has written several books to serve either as a motorist's guide or an arm-chair substitute for travel (Lippincott): "Seeing the Eastern States," "Seeing the Sunny South," "Seeing the Far West," "Seeing the Middle West" and "Seeing Pennsylvania," and his "Old Roads out of Philadelphia" is an excellent guide as well as picture-book.

Besides the volumes in these collections that go through New England, there is "We Discover New England," by Louise Closser Hale" (Dodd), whose

unusual quality will keep it fresh for years to come; P. E. Sargent's "Handbook of New England" (author, Boston); Robert Shackleton's "Book of Boston" (Penn); a new and lovely work called "New Hampshire Beautiful," by Wallace Nutting (Old America Co.), in a series that includes books on Massachusetts, Connecticut and Vermont, and "The Island Cure," by Grace Blanchard (Lothrop), a novel built around the charms of the islands of the Maine and Massachusetts coasts. If the traveller aims to be in Vermont and would like to know in advance what it will be like, let him read a book I love to re-read, Anne Bosworth Greene's "The Lone Winter" (Century). Robert Frost's new book of poems, "New Hampshire" (Holt), should be read by everyone who knows or desires to know this State; they are salt of truth.

Moving southward one has "In Old Pennsylvania Towns," by Anne Hollingsworth Wharton (Lippincott), Julian Street's "American Adventures" (Century) which followed the lead of his popular "Abroad at Home," and — especially if his interest is in historic places — the excellent "Guide to Princeton" (Princeton University Press), by Varnum Collins, which has delicate vignette illustrations. Coming to Washington, by far the best guide is Rider's "Washington" (Macmillan), in a series already distinguished by the best guide to New York and one that I am told is as good for Bermuda. Robert Shackleton's "Book of Washington" (Penn), and Francis Leupp's "Walks Around Washington" (Little, Brown), mingle history with travel-talk. "Richmond: its People and

its Story" (Lippincott), is a new book by the Secretary of the Virginia Historical Society, Mary Newton Stanard. The visitor to Frankfort, Kentucky, should read "A Corner in Celebrities," by Alice Elizabeth Trabue (George Fetter, Louisville), about the corner made by four streets in that picturesque town from which have come a surprising number of men nationally distinguished.

"West Broadway," by Nina Wilcox Putnam (Doran), is told in the slang of a movie-star who makes a motor trip from coast to coast. Robert Cortes Holliday's "Men and Books and Cities" (Doran) is a literary pilgrimage over the same track. For the high country, "The Call of the Mountains," by Le Roy Jeffers (Dodd, Mead), "The Mountains of California," by John Muir (Century), "The Top of the Continent" by Robert Sterling Yard (Scribner), Enos Mills's "The Rocky Mountain Wonderland" and "The Spell of the Rockies (Houghton, Mifflin), and George Palmer Putnam's "In the Oregon Country" (Putnam), including Rainier and the Sierra Nevada.

For the National Parks there are the "Guides" issued by the United States National Park Service from the Government Printing Office, Enos Mills's "Your National Parks" (Houghton, Mifflin), "A Tour of America's National Parks," by H. O. Reik (Dutton), and "The Book of the National Parks," by Robert Sterling Yard (Scribner) for tourists or campers.

The books about the Grand Canyon make a group by themselves, from John Wesley Powell's record of

the pioneer exploration in 1869-70 and F. S. Dellenbaugh's "The Romance of the Colorado River" (Putnam), still in demand, to the record of the wild rowboat trip of Ellsworth L. Kolb's "Through the Grand Canyon from Wyoming to Mexico" (Macmillan) with unusual illustrations; and "The Colorado River, Yesterday, Today and Tomorrow" (Dodd, Mead), by Lewis Freeman, author of "Down the Columbia" and "Down the Yellowstone." John Van Dyke's guide-book "The Grand Canyon of the Colorado" (Scribner) and Honoré Willsie's novel "The Enchanted Canyon" (Stokes) should be included in the traveller's equipment. "In and Around the Grand Canyon," by George Wharton James (Little, Brown), and his "In and Out of the Old Missions of California" (Little, Brown) and "Through Ramona's Country" (Little, Brown) will be welcomed by the tourist in the Southwest, and so will be the descriptions of the cliff dwellers, the Hopi and the Navajo, in Agnes Laut's "Through our Unknown Southwest" (McBride). I cannot move away from the other edge of the map without reminding the lover of river literature that a fine addition has been made to it by Marguerite Wilkinson in her "Dingbat of Arcady" (Macmillan), in which a pair of married lovers, poets and broke, followed the course of the Willamette in a home-made boat and set a model for campers.

"We Explore the Great Lakes," by Webb Waldron (Century), is another matrimonial adventure; Mrs. Waldron made the brilliant drawings that illustrate it. This book opens to literature a new territory, for though there are not a few books about the Lakes, the

lake cities, Duluth, Milwaukee, Detroit, even Chicago, have not entertained travellers who have set down so much of their local color and frames of mind. "The Book of Lake Geneva," by Paul B. Jenkins, is a recent publication of the University of Chicago, a guide and history for the Wisconsin region. Charles F. Lummis's "Some Strange Corners of our Country" (Century) is about New Mexico; a new aid to planning a trip to the coast is "Finding the Worthwhile in California," by Charles F. Saunders (McBride), and there is a new edition of Trowbridge Hall's intimate guide to the Missions, "California Trails" (Macmillan).

### § 59

## CLIMATE AND GEOGRAPHY

*"I am interested in the influence of climate and geography on civilization, especially in regard to China."*

A good beginning for this interesting study is with James Fairgrieve's "Geography and World Power" (Dutton), a text-book illustrating the geographical control of history. Another text-book for high schools or home reading, summarizing the geographic influences upon human activities, is "The Principles of Human Geography," by Ellsworth Huntington and Sumner Cushing (Wiley). "Frequented Ways," by Marion Newbegin (Houghton, Mifflin) follows the great travel-routes of Western Europe and deals with physical geography.

Of the larger and more comprehensive works, an important one is Ellen Churchill Semple's "Influence

of Geographical Environment " (Holt) based on Ratzel's system of anthropo-geography set forth in his "History of Mankind." This is one of the books recommended in Wells's "Outline." The same author's "American History and its Geographical Conditions" is published by Houghton, Mifflin. Another valuable book is Huntington's "Civilization and Climate" (Yale University Press).

"The Far Eastern Question in its Geographic Setting," by Professor P. M. Roxby of the University of Liverpool, appeared in *The Geography Teacher*, vol. 10, 1919-20, and was reviewed at length in the *Geographical Review*, New York, January, 1922. It deals with the future of China, the competition of East and West in world markets, and the control of Eastern immigration.

### § 60

## SCANDINAVIA

*What books will provide a club with material for study of Scandinavian history, literature, art and drama?*

AN excellent introduction to the subject, and a book to be consulted continually through such a course of study is "Scandinavia of the Scandinavians" by Henry Goddard Leach (Scribner), one of the "Countries and Nations" series of handbooks. The historical literature available in English is not large; but there is K. Gjerset's "History of the Norwegian People" (Macmillan, 2 vols.) and the study of "Social Scandinavia in the Viking Age" by M. W. Wil-

liams (Macmillan). The publication of the American Scandinavian Foundation, "Scandinavian Art," has a special value; it is not only a critical study but throws light on the development of the Scandinavian peoples. This is written by Carl Laurin, Emil Hannover and Jens Thiis, with an introduction by Christian Brinton, and is carefully illustrated. "Norwegian Towns and People," by Robert Medill (McBride), is a recent travel book. A number of fine historical novels have been translated, of which Sigrid Undset's "The Bridal Wreath" (Knopf) is one of the most noteworthy books in recent Scandinavian literature. "The Charles Men," the most celebrated work of the Nobel prize-winner, Verner von Heidenstam, is complete in the two-volume translation by Charles Wharton Stork published by the Foundation, and Gunnarsson's "The Sworn Brothers" and "Guest the One-Eyed" (Knopf) have been for some time available in English. "The Long Journey," by Johannes Jensen (Knopf) is romantic history, but history in the large: the first volume, "Fire and Ice," has been followed by "The Cimbrians," bringing the story to the discovery of the New World. Jens Peter Jacobsen's "Marie Grubbe" (Boni) is Denmark of the latter seventeenth century; Jacobsen's "Niels Lyhne" (Doubleday, Page) is one of the great autobiographical novels, part of the literature of confession.

"The Poetic Edda," translated in metrical form by Henry Adams Bellows, is probably the most valuable book put out by the American-Scandinavian Foundation. There is a small but useful manual of "The Icelandic Sagas" by Craigie, in the Cambridge

Manuals, and the "Heimskringla" or Sagas of King Olaf, translated by Samuel Laing, are in Everyman's Library. Several other Scandinavian works of high importance are in this treasure-house also, including "Peer Gynt" and the plays of Björnson, in two volumes. Read also the stories of Björnson, which are often more interesting than his plays, and can generally be obtained at libraries. Two plays by Verner von Heidenstam are in English translations: "The Soothsayer," a philosophic fantasy laid in Greece before the battle of Salamis, and a brief and beautiful scene, "The Birth of God," based on the age-old longing for a personal deity (Four Seas). The plays of Strindberg are published here in six volumes, four being collections of plays (Scribner), with introductions by their translator Edwin Björkman. The complete Ibsen is published in thirteen volumes by Scribner, including the illuminating notes "From Ibsen's Workshop" and Edmund Gosse's "Henrik Ibsen"; many of the plays are in Everyman's also. "Eyvind of the Hills," by Johann Sigurjonsson, is another publication of the American-Scandinavian Foundation: a strong high-hearted play based on Icelandic outlaw-legend and with the pervasive sense of out-of-doors even in the interior scenes. The Foundation also publishes Holberg's "Comedies" in translation. The poems of Verner von Heidenstam are translated by Charles Wharton Stork (Yale).

Of all the novels of Scandinavia — or for that matter, of the modern world — one that the lover of life or literature can least afford to miss is Knut Hamsun's "Growth of the Soil" (Knopf). It is late

in the day to attempt criticism or appraisal of a novel that has swept the reading world, but I have had somewhat unusual opportunities to get reports on it from people who when they read it had not been readers of fiction, nor indeed to any extent readers at all, and these reports have shown almost amazement that anything in print could bring them such a vision of life or give them such a hold upon it. In selecting a novel to follow this, the American student will do well to read first Hanna Astrup Larsen's "Knut Hamsun" (Knopf): he will of course have read the biographical sketch by W. W. Worster reprinted from the *Fortnightly Review* in the American edition of the novel. Of the novels of Selma Lagerlöf the best beginning would be with "The Saga of Gösta Berling," but "Jerusalem" and the mystic tenderness of "The Emperor of Portugallia" should follow it directly. They are published by Doubleday, Page. The earlier novels of Johan Bojer, "The Great Hunger" and the brilliant study of mistaken motives, "Treacherous Ground," are getting their second wind in America, but the strength and sweep of his "Last of the Vikings" is sending it ahead in popularity. These are from the Century Co. Along with his novel of salt-water and the Lofoten fisherfolk read some of the recently translated animal stories of the North, "The Motherless," a Lapland story of a boy and a baby bear, by Bengt Berg (Knopf), and the mysterious "Trail of the Elk" by Mikkjel Fonhus (Century); these are animal stories with a difference indeed. Charles Wharton Stork has presented to the English-reading public, in "Modern Swedish Masterpieces"

(Dutton), a volume of short stories by writers of distinction in this field, including Hjalmar Soderberg, Per Hallstrom and Sigfrid Siwertz, whose novel "Downstream," a study of progressive family decadence, has been quite recently translated (Knopf). Jonas Lie's novel "The Family at Gilje" (Doubleday) has just been translated, a deeply human study of a home and family in Norway.

From Denmark comes the great novel in the form and almost with the bulk of "Jean Christophe," Martin Andersen Nexö's "Pelle the Conqueror," the life story of a labor leader in four volumes (now published as two), "Boyhood," "Apprenticeship," "The Great Struggle" and "Daybreak" (Holt). The people in "Pelle" do not keep ravelling out as they do in "Jean Christophe"; so long as they live they are all in the story and you are intensely aware of them, and after they are dead they are remembered. The companion series, "Ditte: Girl Alive," and its following volumes "Daughter of Man" and "To the Stars" (Holt), is a poignantly sympathetic life-study of a born mother, from her country girlhood through her life in a city slum. I am no lover of death-beds in fiction, but there is a beautiful dignity in the closing scenes of "To the Stars" that make them unforgettable.

The growing interest in Iceland, both from its literary associations and for its scenic wonders, will ensure a welcome to a new "History of Iceland" by Knut Gjerset (Macmillan) which is also a survey of its long and honorable career in literature.

## § 61

## THE NETHERLANDS

*A reading club program committee asks for books for a winter study of the Netherlands.*

THE Holland of today is described for the American reader by A. J. Barnouw's "Holland under Queen Wilhelmina" (Scribner), which has an introduction by Edward Bok. You will have "The Rise of the Dutch Republic," by John Lothrop Motley (Harper), in four volumes, and Hendrik Willem Van Loon's "The Fall of the Dutch Republic," (Houghton). William E. Griffis has written several historical studies of the Netherlands for younger readers which are entertaining and authoritative for older ones as well, notably his "Young People's History of Holland" (Houghton). His "The Story of the Walloons" (Houghton) is the account of the first permanent settlers in New York and the Middle States, and his "The Pilgrims in their Three Homes" (Houghton) has a Dutch section.

There are several short histories of Belgium in English: the one by R. C. K. Ensor in the Home University Library (Holt), the University of Chicago's publication, Leon van der Essen's "A Short History of Belgium," and Herman van der Linden's "Belgium," an Oxford University Press book. The illustrated "History of Belgium from the Roman Invasion to the Present Day" (Appleton) was prepared by the Belgian poet Emile Cammaerts to interpret Belgium to England, and was largely based upon van der Lin-

den's book. Of the war records the most absorbing are "Cardinal Mercier's Own Story" (Doran), and Brand Whitlock's "Belgium" (Appleton).

For descriptions of social life and customs, "Holland of the Dutch" and "Belgium of the Belgians" (Scribner), both by Demetrius Boulger, who also wrote "Belgian Life in Town and Country." The corresponding volume, "Dutch Life in Town and Country," is by P. M. Hough (Putnam). "A Wanderer in Holland" is one of E. V. Lucas's pleasant travel books (Macmillan), and Burton Stevenson has a good one, "The Spell of Holland" (Page). George Wharton Edwards's "Vanished Towers and Chimes of Flanders" (Penn) and "Holland of To-day" (Penn) are beautifully illustrated with full-page color reproductions of his paintings.

"The Art of the Low Countries," by William Reinhold Valentiner (Doubleday), is both historical and critical, by a recognized authority. Max Rooses's "Art in Flanders" (Scribner) is a finely illustrated work by the director of the Blantin Moretus Museum. Charles H. Caffin's "The Story of Dutch Painting" (Century) is intended for the general reader, who will find it informing.

The novels of Louis Couperus, greatest of contemporary Dutch authors, are fortunately accessible in English, at least enough of them to permit us to appreciate his extraordinary blending of power and delicacy. "The Book of the Small Souls" (Dodd), whose four volumes came to us first, established his reputation with English and American readers as a master of minute but sympathetic realism; then "Old People

and the Things that Pass" showed his power in the production of tragic horror and suspense; at length "Ecstasy" revealed him as an artist working in shades of emotion so ethereal as to tremble upon the outermost confines of words. The poems of Emile Cammaerts, "Belgian Poems," "New Belgian Poems" and "Messines," are in English (Lane) and we have not only a volume of "Plays" by Emile Verhaëren (Houghton) and his dramas, "The Cloister" (Houghton), "Belgium's Agony" (Houghton) and "The Dawn" (Brentano), published separately, but an unusually faithful and sympathetic translation of all three volumes of his love-poems, "The Sunlit Hours," "Afternoon," and "Evening Hours," made by Charles R. Murphy (Dodd, Mead).

TIME PAST AND PRESENT



## “THE GLORY THAT WAS GREECE”

*I would like a reading-list on Greek civilization.*

FOR the first book upon such a list, “Greek Life and Thought,” by La Rue Van Hook (Columbia University Press), serves a double purpose: with the help of its admirable reading-lists it will take a student through a carefully planned and conducted course of study — it is the result of a series of lectures at Barnard College, where the author is Professor of Greek and Latin — or it will serve the needs of the general reader in search of a work at once of inspiration and of information. For such inspiration, with less material furnished to work on, but with a delightful method of presentation, there is my treasured and often advised “Legacy of Greece” (Oxford University Press), a collection of essays by Gilbert Murray and others.

For a historical base, Breasted’s “Ancient Times” (Ginn), a work to be included in home libraries and generally to be found in those of good schools. Then G. W. Botsford’s “Hellenic History” (Macmillan), another text-book adapted to the library: it is on my own reference shelf. Grote’s “History of Greece,” one of the oldest and best of the large standard histories, may be bought for a reasonable price in twelve

of the volumes of the indispensable Everyman's Library.

"History of Greek Philosophy: Thales to Democritus," by B. A. G. Fuller (Holt), is a newcomer in this field and a highly stimulating introduction to the subject — though it carries the reader further than an introduction. It relates early Greek thought to cultural and religious life and is in its way a study of civilization: its chronological survey goes from the rise of the Minoan Empire to the death of Socrates. There is another precipitate from a college course, being the result of work with Harvard students. The four volumes of Gomperz's "Greek Thinkers" (Scribner) are a library to last a lifetime. For the study of Plato none holds a light more steadily than Paul Elmer More; his "Platonism" and "The Religion of Plato" (Princeton University Press) are works of high scholarship but not too abstruse to keep the attention of anyone concerned with matters of the spirit.

Somewhere along here would come the vivacious study of "The Greek Commonwealth," by A. E. Zimmern (Oxford University Press), an example of a historian's power to evoke a vanished civilization. For Greek art, the chapters in Elie Faure's "History of Art" (Harper), which are as beautiful as literature as they are rich in enlightenment. I have spent hours over J. C. Stobart's picture-book, "The Glory that was Greece" (Lippincott), the scholarship of whose text is softened for the general reader by a light-running style. There is a companion volume, named, as might be expected, "The Grandeur that was Rome." "Ancient Greece," by G. Casson, is one of

the primers of history issued by the Oxford University Press; a reader in a hurry may get much from it. "Our Hellenic Heritage," by Henry Rocher James (Macmillan), is a history which assumes that its readers are beginning at the beginning and supplies facts for their enlightenment.

Greek drama has a large and steadily enlarging literature for the student. For a single book to cover the most ground most thoroughly, T. D. Goodell's "Athenian Tragedy: a Study in Popular Art" (Yale University Press). Roy Flickinger's monograph, "The Greek Theatre and its Drama" (University of Chicago); A. E. Haigh's well-known "The Attic Theatre" (Oxford) and his study of "The Tragic Drama of the Greeks" (Oxford); Gilbert Murray's vibrant "Euripides and his Age" (Home University Library); Gilbert Norwood's "Greek Tragedy" (Luce), praised by H. G. Wells — every one of these is scholarly and inspiring. The Oxford University Press has brought out a new edition of Gilbert Murray's translation of "Oedipus Rex" illustrated with stage scenes from the production by Sir Martin-Harvey given in this country recently.

For an introduction to Greek literature, "The Pageant of Greece" (Oxford), edited by R. W. Livingston, commends itself by its introduction of long passages from the authors presented, given in beautiful and adequate translations and made part of the story. I should be the last to recommend books that as the phrase goes, "give you the gist" of great literature in a few pages, but for a man with no Greek, who reads English rather for quality than for bulk, this

comes as nearly as a single book may to giving him a sense of genuine acquaintance with Greek writers. For further study, the new edition of the standard "History of Ancient Greek Literature," by Harold N. Fowler (Macmillan), has appeared lately, and the student will get much from the "Columbia University Lectures on Greek Literature" (Columbia). Wright's "Feminism in Greek Literature" (Dutton) will be of keen interest to students of drama.

The most important contribution to the movement, already strong, toward a revival of American interest in the classics, is the series, "Our Debt to Greece and Rome," fifty volumes, of which eight have been issued and eleven more promised for this year by Marshall Jones. These are by famous authorities and are prepared for the use of "the general reader of cultivated taste." Not to attempt the catalogue of their titles, I content myself with calling attention to David Eugene Smith's "Mathematics," Richard Mott Gummere's "Seneca," and "Greek Biology and Medicine" by Henry Osborn Taylor, as indications of content and quality.

### § 63

#### THE MIDDLE AGES

*An American reader, not a scholar but deeply interested in medieval life and thought, asks for books on these subjects.*

I MADE this list *con amore*, out of books gathered in pursuit of a long curiosity. There is a sort of game played now and again by people taking their minds

out for a run, which consists in requiring each member of the circle to state, without too much stopping to think, what person in history he would be for a year, if he could come back into his own life at the end of that time, remembering the twelvemonth. On such occasions I never waste time on Cleopatra or Mme. Du Barry, a lady's customary quick choices. No, I'd like to be anybody at all that lived in the middle, preferably the darker, ages. I want to know, and this seems to be about the only way I would be sure I was finding out, what people meant by what they did then. If it was the Age of Faith, what was it, underneath and beyond, in which they believed? Their crafts and their cathedrals are all saying—something. I do not insist on being a historic personage, though it would really save time to be Eleanor of Aquitaine for three weeks, she was mixed up in so much; to be a stone-cutter would do, if he were carving out an idea, and I could bring back that idea to the year 1924.

So I have found Henry Osborn Taylor's "The Mediaeval Mind" (Macmillan, 2 vols., new ed.) a fascinating work. The recent revival of interest in mediaeval thought and idealism that crowded the lecture-room in King's College, London, when in 1922 a course of lectures on these subjects was given there by famous scholars, brought about their publication in one volume, as "The Social and Political Ideas of Some Great Mediaeval Thinkers" (Holt), edited by F. J. C. Hearnshaw, professor of Mediaeval History in the University of London. He is editor also of "Mediaeval Contributions to Modern Civilization"

(Holt), a similar collection of surveys by scholars eminent in the fields of religion, philosophy, science, art, and other great forms of human endeavor. The bibliographies appended to these chapters indicate both primary and secondary sources, and are of the highest value to the student.

Of books of interest to the general reader I may point out "Mediaeval Europe," by Lynn Thorndike (Houghton), and "The Middle Ages: a Study of Institutions and Principles," by Dana Carleton Munro (Century), "Europe in the Middle Ages," by Thatcher and McNeal (Scribner), editors of the "Source Book for Mediaeval History," and Munro and Selery's "Mediaeval Civilization" (Century), which is a collection of descriptions of mediaeval life translated from modern continental writers. There is a new life of "Erasmus," by Preserved Smith (Harper). A recent addition is William Stearns Davis's "Life on a Mediaeval Barony" (Harper), a fascinating reconstruction of a castle with its people great and small, customs, festivals and furnishings. It is the next best thing to grubbing around in Lacroix's massive French volumes. Another is R. S. Rait's "Life in the Mediaeval University (Macmillan) and another "The Rise of Universities" by Charles H. Haskins (Holt). I cannot refrain from quoting from the latter that in the statutes of Bologna, 1317, if a professor "failed to secure an audience of five for a regular lecture, he was fined as if absent."

The book decanted from the Paston Letters, Henry I. Bennett's "The Pastons and Their England" (Macmillan) is strong stuff and to me more interesting

than a historical novel of the period would be. The three volumes of the "Cambridge Mediaeval History" already published, which bring it to the end of the really dark ages, will be followed by five more.

## § 64

## SHAKESPEARE'S ENGLAND

*"What books will help a club programme committee interested in Shakespeare's England, its life and literature?"*

"SHAKESPEARE'S ENGLAND," prepared by the Oxford University Press in honor of the Tercentenary, was planned by Sir Walter Raleigh in 1905, undertaken by Sir Sidney Lee as editor in 1909, carried on by several editors successively withdrawn for war work, and brought to completion under the direction of C. T. Onions in 1916. Its two beautifully printed and illustrated volumes contain a collection of articles on every department of life and manners of the period, each by an expert.

"Shakespearean Playhouses," by Joseph Q. Adams (Houghton), is a detailed account of his theatres. Other valuable books on this subject are Victor Albright's "The Shakespearean Stage" (Columbia University Press) and A. H. Thorndike's "Shakespeare's Theatre" (Macmillan), "Shakespeare and the Universities and other studies in Elizabethan Drama," by Frederick S. Boas (Oxford), and "Foreign Influences in Elizabethan Drama," by Felix E. Schelling (Harper), including the contributions of

Italian, Spanish and French literature and life. J. Q. Adams's "Life of Shakespeare" (Houghton) is the latest of the biographies, with the latest conclusions as to his career. "The Shakespeare Garden," by Esther Singleton (Century), is not only a guide to making one at the present day, but a pictured record of garden history and flower lore of Shakespeare's time. "Shakespeare and the Heart of a Child," by Gertrude Slaughter (Macmillan), is for children or parents, about a little girl brought up on the plays as some children are on the "Jungle Books," visiting places associated with them when the family travelled in Europe and acting them for herself at home.

## § 65

### ITALIAN HISTORY

*"A history class that has studied together for many seasons would like a book-list for a three-year study of Italian history, mediaeval and modern."*

"ITALY, MEDIAEVAL AND MODERN" (Oxford) begins with the political development before 1250 and devotes special attention to the papacy and to the religious and civil tradition; it divides at 1527 and 1789 and gives a careful presentation of the evolution of unity, through Cavour, the Triple Alliance and the course of events to 1915. It is by E. M. Jamison, C. M. Ady, K. D. Vernon, and C. S. Terry. Henry Dwight Sedgwick's "Short History of Italy" (Houghton) gives these subjects briefer treatment, going from 476 to 1900 with particular attention to

the papacy, the Renaissance and the Risorgimento. Janet Trevelyan's "Short History of the Italian People" (Putnam) begins with the barbarian invasions and goes to the attainment of Italian unity, with an epilogue bringing the story to the declaration of war on Austria, May 25, 1915. I have elsewhere indicated the books that give the history and psychology of Fascism.

For collateral reading, H. D. Sedgwick's "Italy in the Thirteenth Century" (Houghton, 2 vols.); Robinson's "Mediaeval and Modern History" (Ginn), a general History of Europe from the break-up of the Roman Empire to the outbreak of the Great War; the accompanying source-book, "Readings in European History"; "Mediaeval Civilization," by Munro and Sellery (Century), elsewhere described, and James Bryce's "Holy Roman Empire" (Macmillan). For the evolution of unity, William R. Thayer's "The Dawn of Italian Independence: 1814: 1849" and "Life and Times of Cavour" (Houghton), and Trevelyan's "Garibaldi's Defense of the Roman Republic," "Garibaldi and the Thousand" and "Garibaldi and the Making of Italy" (Longmans). There is a fine account of the life and influence of Garibaldi in Georg Brandes's "Creative Spirits of the Nineteenth Century" (Crowell). It is supposed that these readers have access to the Cambridge Modern History (Macmillan) and to the volumes of the Cambridge Mediaeval History now published. "Italian Cities," by Edwin and Evangeline Blashfield (Scribner), should be read by the committee arranging the course of study and kept at hand through its

development. It is sketches of nine mediaeval communities, with regard to their history and art; the essay on Ravenna is especially valuable. For the early days of Florence, Siena, Pisa, Lucca and Genoa, Bella Duffy's "Tuscan Republics" (Putnam). The series, "Mediaeval Cities," published by Dutton, is invaluable in this connection; it includes volumes on Assisi, Ferrara, Milan, Florence, Lucca, Pisa, Padua, Perugia, Rome, Venice, Verona and other cities rich in history, art and romance. Travellers planning or recalling tours should bear these books in mind. Ferdinand Schevill's "Siena: the Story of a Mediaeval Community" (Scribner) is another important book. Marion Crawford's "Ave Roma Immortalis" (Macmillan) is a thorough-going and conscientious history, distinguished for its treatment of the change from the ancient capital of the Empire to the mediaeval seat of ecclesiastical domination. His "Rulers of the South" (Macmillan, 2 vols.) is about Sicily, Calabria and Malta in ancient times and in the Norman period: there is an additional chapter on the history of the Mafia. By this time one has reached the travel books, elsewhere listed; I cannot forego calling attention particularly to Percy Lubbock's "Roman Pictures" (Scribner) and the books of Norman Douglas, especially "Old Calabria" (Dodd).

Be sure that your study includes the lives and legends of the saints, those who, like Santa Lucia, Santa Barbara or Santa Cecilia, embody ideals of feminine virtues, or those who stand out in history like Saint Catherine of Siena or Saint Clare. Mrs. Hugh Fraser's "Storied Italy" (Dodd) is full of wonder

tales told with a convert's ecstatic belief. I would even say that a disposition at least to sympathize with ecclesiastical legend was necessary to get much out of a study of Italian history, art or psychology.

In art study make use of the fine collection of Timothy Cole's "Old Italian Masters" (Century) with letter-press by W. J. Stillman; you will of course use photographs, but nothing takes the place of these beauties, which are rather translations into another medium than efforts at mere reproduction. The most compact and comprehensive book for the student of the history of painting or for the traveller preparing to get the most out of the galleries, is Frank Mather's "A History of Italian Painting" (Holt). It is almost pocket-size, but by using clear type and unusually well-chosen and distinctly reproduced illustrations it manages not only to give a running commentary on the methods, ideals and accomplishment of all significant Italian painters from Giotto to Domenichino, but to give over three hundred examples of their work. Corrado Ricci's "Art in Northern Italy" (Scribner) has nearly six hundred illustrations, several in color; Professor Mather's book, in its notes to the chapters, names so many books of value in the study of Italian art or of famous artists that a club studying the history of art could make a reading-list from this alone.

A few reliable historical novels for use along the way are Edith Wharton's "The Valley of Decision," Stendhal's "Chartreuse of Parma," George Eliot's "Romola," Reade's "The Cloister and the Hearth"; for accuracy of historical statement or scenic detail,

anything that Marion Crawford has written about Italy, and for getting into the picture, anything of Maurice Hewlett's.

## § 66

### THE RENAISSANCE

*"A study-club will devote at least one winter to the Italian Renaissance. What books will contribute to the success of the enterprise and remain as valuable additions to the local library?"*

THE single volume that comes the nearest to doing for this epoch the sort of service accomplished for its time by "The Legacy of Greece" is, to my mind, "The Italian Renaissance," by Rachel Annand Taylor (Houghton). To the reader who wishes to sweep the field before beginning his study, to the program-committee making a preliminary survey, or to the student picking up the threads of his research, it has a definite usefulness, and to anyone a charm. The most famous work on the period in English is John Addington Symonds's "The Renaissance in Italy" divided into "The Age of Despots," "The Revival of Learning," "Fine Arts," "Italian Literature," and "The Catholic Reaction." This you will have to consult in some library collection, but the "Short History of the Renaissance," by J. A. Symonds, is published by Holt and affords a good basis for study, with Edith Sichel's "The Renaissance," a compact little volume in the Home University Library (Holt), Count Gobineau's historical study "The Renaissance" (Putnam) and for a popular treatment

in lecture form, "The Story of the Renaissance" by W. H. Hudson, published by Cassell, London, 1912. The chapter headings of this book would make a programme outline. "The Age of the Reformation," by Preserved Smith (Holt), should accompany these books; its arrangement is such that it can be quickly consulted for reference, and its style is so attractive that it is hard to leave off reading it. Another reference-book is E. M. Hulme's "The Renaissance, the Protestant Revolution and the Catholic Reformation in Continental Europe" (Century). "The Italian Renaissance in England" is a monograph by Lewis Einstein (Columbia) on this important phase of the subject. The third volume of the "History of Art" by Elie Faure (Harper) is on "Renaissance Art." For the period to the eve of the Renaissance, consult also W. R. Lethaby's "Mediaeval Art" (Scribner). I have elsewhere described Mr. Mather's history. Some of the special publications on art subjects for this period are of great beauty and very expensive; for instance, the famous series of wonderfully illustrated monographs on the Della Robbias, by Allan Marquand, issued by the Princeton University Press. There is a Medici Press edition in many volumes of Vasari's "Lives of the Painters" with colored and collotype illustrations; the text alone is found in less expensive editions. Charles R. Morey's "Lost Mosaics and Frescoes of Rome" (Princeton) is a monograph on the drawings, now in Windsor Castle, of mosaics and frescoes of the first phase of the Renaissance, admirably reproduced in illustration. Corrado Ricci's "Architecture and

Decorative Sculpture of the High and Late Renaissance in Italy" (Brentano) is one of a series whose value is mainly in the many remarkable pictures, to which there is a running commentary. There are many inexpensive aids to picture-study: the little books called "Masterpieces in Color" (Stokes) which are devoted each to a famous painter with eight colored pictures to a volume, the Medici Post Cards made by the publishers of the famous Medici Prints, and collections like the Perry Pictures.

Paul Van Dyke's brilliant biography of "Catherine de Medicis" (Scribner) has as broad a sweep as many a history; he has risen to the height of a tremendous subject. His volume of "Renaissance Portraits" (Scribner) chooses Pietro Aretino, Thomas Cromwell and Maximilian I, living at the same time in Italy, England and Germany, not only to throw light upon three men whose lives are dark to most readers, but through this to illuminate the period of which they were products. The standard work of G. F. Young, "The Medici" (Dutton), traces the family until it fades out of history — to me the chief astonishment of this remarkable book is the swiftness and thoroughness with which it fades out. Include also the "Life of Cesare Borgia" by Rafael Sabatini (Brentano) who is a specialist on the family, having served them up hot in fiction. This biography is quite as thrilling as any of his novels. Having begun with Rachel Taylor's volume of studies, I have swung round to close with the volume that must long since have suggested itself to the reader of this list, Walter Pater's "The Renaissance: Studies in Art and Poetry" (Macmillan).

The best source of information on the historical novels for the period is Baker's "Guide to Historical Fiction." Not many Renaissance novels have appeared since it was published; Ernest Goodwin's "The Duchess of Siona" (Houghton) is the latest. Dmitri Merezhkowski's "Romance of Leonardo da Vinci," known also as "The Forerunner," is published by Putnam. Dr. Freud made a study of him too, but not for the general public. Nathan Galitzier wrote several romances of the period, such as "The Court of Lucifer" (Page). Sabatini is at home in the Renaissance and had written brilliantly of it in "The Shame of Motley," "Love at Arms," "The Strolling Saint," and "The Justice of the Duke" before the American public discovered "Scaramouche." His "The Banner of the Bull" is concerned with Caesare Borgia (Houghton).

## § 67

## THE BALKANS

*"What books will help me brush up on the Balkans? I spent two months there last Fall, and want to read now the books I should have read before I started."*

FOR brief and timely histories, the British Peace Hand-books (Roumania, Serbia, Macedonia, etc.), prepared in 1917 and after by the Foreign Office and published by H. M. Stationery Office, 23 Abingdon St., London S. W. 1. Each book has an excellent bibliography that will give many suggestions. There are two recent histories larger than these, but not too bulky for

a layman's library, that make interesting reading: Ferdinand Schevill's "The Balkan Peninsula" (Harcourt, Brace), which goes from the migratory period to the present, and "A Short History of the Near East, 330-1922," by William Stearns Davis (Macmillan). C. D. Hazen's two European histories, "Europe Since 1815" and "Fifty Years of Europe, 1870-1919" (Holt), have Balkan sections that have helped thousands of newspaper readers to find their way about in contemporary politics. There is a new edition of Professor Hazen's "Europe," in its way a pioneer. Forbes's "The Balkans," histories of Bulgaria, Serbia, Greece, Roumania and Turkey in one volume, is published by the Oxford Press; in the same series is Laffan's "Guardians of the Gate" which has to do with Serbia. "Albania, Past and Present" (Macmillan) is by a native, C. A. Chekrezi. "Balkanized Europe," by Paul Scott Mowrer (Dutton), is an account of conditions in Central Europe in the years immediately following the war. "Greater Roumania," by Charles Upson Clark (Dodd, Mead), is the dramatic story of the union of the Roumanian-speaking races; its chapters on art, literature, politics, history, have been revised by Roumanian experts. "This King Business" by Frederick Collins (Century) gives much attention, in a journalistic fashion, to the plans of Queen Marie of Roumania, whom he calls in one place "the woman Charlemagne" and in another "the Eva Tanguay of Europe." Queen Marie's ode to her country is in the sumptuous and expensive volume "Rumania," by Mme. Jonnesco, with contributions by the Queen,

Take Jonnesco and Nicolas Jurga, printed in a limited edition and sold for the benefit of the war orphans.

Travel books from this part of the world are thrilling enough. One of these that covers a great deal of territory is "Our Allies and Enemies in the Near East," by Jean Bates (Dutton), a book to read and re-read, brilliant and enthralling. "The Peaks of Shala," by Rose Wilder Lane (Harper), is a fascinating one about the people of Albania, whose country came into English fiction with a bang in Wells's "The Research Magnificent."

### § 68

## POLAND

*"What books will inform me as to the history of Poland, either histories or historical fiction?"*

IN the Home University Library (Holt), a series of small-sized authoritative manuals, there is a brief history by W. Alison Phillips of Dublin University, "Poland." Julia S. Orvis's "Brief History of Poland" (Houghton) has a readable quality. From Waliszewski's "Poland the Unknown" (Doran) one may get enough history to understand her tragic position and enough national psychology to get an idea of her powers and limitations. "Poland Reborn," by Roy Devereux (Dutton), is on the political and economic conditions now faced by her people. The first words, "Try to see the Poles as they are to-day, practical people struggling to solve practical problems—not as a race of romantic visionaries," gives the key to a valuable and enlightening work. "Poland

and the Minority Races," by A. L. Goodhart of the American Commission, is a report of their status in the nation. "The New Poland," by Nevin O. Winter (Page), is a large illustrated work with a historical basis.

The most thrilling way to get a certain section of Polish history is through the historical novels of Sienkiewicz — "With Fire and Sword," "The Deluge" and "Pan Michael," and "On the Field of Glory" (Little, Brown). There is a glimpse of Poland under the Russian heel in the first chapters of Joseph Conrad's "A Personal Record" (Doubleday). Generally speaking, novels about Poland by anyone but Poles are unilluminating; an exception is Clara Viebig's "Das schlafende Heer," a frank exposition of the hopelessness of trying to Germanize Poles, unfriendly but honest. If the monumental work of Reymont, "The Peasants," ever did get past the difficulties dialect offers to translation, we would have the novel that it has been said German military authorities required every officer in the army of occupation to read because it came the nearest of anything in print to a complete expression of the Polish peasant's life.

## § 69

### AMERICAN HISTORY

*A fund with a certain sum to spend annually for books on American history and Americana asks what bibliographies on the subject are available, to continue that of Learned and its supplements. And —*

*A man forming a library of his own on American history asks what books would be best to form a nucleus for a collection for a professional man whose tastes take his reading in this direction.*

THE Channing-Hart-Turner "Guide to the Study and Reading of American History" should be in the library of anyone really interested in history; it is inexpensive, and the revised edition published in 1912 will carry the custodians of the fund fairly well down to that date. The selected lists on all topics are invaluable. Down to 1905 they will find the bibliographical chapter at the end of each volume of the "American Nation" series (Harper) very valuable. "Writings on American History" is a bibliography of books and articles on United States and Canadian history published during the years 1906-1917, compiled by Grace Gardner Griffin and published at New Haven by the Yale University Press, 1908-1919. I have found that the book reviews in the *American Historical Review* are the most illuminating — indeed, they seem to me to be models for reviews of books on special subjects by which readers interested in these subjects may find out what books are appearing and which of them are the ones they will be glad to read. Another magazine whose reviews may be read to advantage by this fund's buyers is the *Political Science Quarterly*. But as Mr. James Truslow Adams, author of "Founding of New England," wisely says, "There is no royal road to an appraisal of recent historical literature. One has to dig."

For a nucleus for a library on this subject, the

best general survey of the entire history of the United States is the twenty-six volumes of the "American Nation" series, edited by Albert Bushnell Hart and published by Harper. I say this from the standpoint of a "general reader" who has constantly consulted the books of this collection for light on some period of our national development, and I am glad to see that Mr. Adams says in the *Atlantic* that they represent the synthesis of our scholarly knowledge down to its publication, in 1905.

Edward Channing's "History of the United States" (Macmillan) is more recent; of the eight volumes in which it is to be completed, five have brought it through the "period of transition," to 1848. This represents the latest viewpoint on most topics, and is especially valuable on commerce. This fund will no doubt have provided itself with the Yale University Press' "Chronicles of America" in fifty volumes; it is too expensive for most "general readers."

Of the more special works concerned with our beginnings nothing takes the place of old Bradford's own "History of Plimoth Plantation," which is reprinted in Scribner's series called "Original Narratives of Early American History"—a collection including such valuable works as "Governor Winthrop's Journal," the "Journal of Jasper Danckaerts," and many collections of original narratives of Maryland, Pennsylvania, the Carolinas, Virginia and the like. Of all the recent books on our beginnings, none can compare for solid virtues and charm of style, with James Truslow Adams's "The Founding of New England" (*Atlantic*). It was a Pulitzer prize-winner.

Roland G. Usher's "The Pilgrims and Their History" (Macmillan) is a good book for student or general reader.

For the French and Indian Wars and the chronicle of the forest, there is nothing like Parkman. For half a century these books have stood the test of the finding of new documents, and for literary beauty and the quality that keeps a reader furiously reading, we have not bettered them. • For the benefit of those whose knowledge of books does not go backward many seasons, the works of Francis Parkman are "Pioneers of France in the New World," "The Jesuits in North America in the Seventeenth Century," "La Salle and the Discovery of the Great West," "The Old Régime in Canada," "Count Frontenac and New France under Louis XIV," "A Half Century of Conflict," "Montcalm and Wolfe," and "The Oregon Trail" (Little, Brown). Directly after this last-named, his first book and the record of his actual wanderings, one should by all means read "The Frontier in American History," by Frederick J. Turner (Holt), a group of brilliant studies in our national history, which is revealed as a steady pushing-back of the frontier from one ocean to the other. I read it at the same time as "Main Street," and found that it sharpened the sting of that novel. Professor Turner's little book, a collection of essays, has become one of the formative influences in current historical writing, and no reader interested at all in our history can afford to pass it by any more than Mr. Adams's "Founding of New England."

Our historians are not satisfied with the treatment

of the Revolution in historical literature. The most readable and indeed one of the most readable of books, is Sir George O. Trevelyan's "The American Revolution" (Longmans) in four volumes, but it is now considered weak on military matters. The best military account is in the third volume of Fortescue's "History of the British Army," but like all Fortescue's writings it is marred by his unreasoning antipathy to all Americans. "The American Revolution," by H. E. Egerton (Oxford), is a new attempt to assign a cause without prejudice. S. G. Fisher's "Struggle for American Independence" (Lippincott, 2 vols.) is red-hot in his opposition to anything English, but on the whole it is as suggestive as any. The only book that traces the local, rather than the imperial, discontents back to about 1763 is the recently published "Revolutionary New England," by James Truslow Adams (Atlantic), which takes an almost untouched field.

The War of 1812, for obvious reasons, has not attracted our historians. Its best aspects were on the sea and the best account there is Admiral Mahan's "Sea Power in its Relations to the War of 1812" (Little, Brown, 2 vols.). For the colonial period, Pitman's excellent "Development of the British West Indies" (Yale University Press) will serve to focus attention on that important sphere with reference to ourselves.

The biographies of Americans without which any American library is incomplete are Lord Charnwood's "Abraham Lincoln" (Holt) and Albert Beveridge's "Life of John Marshall" (Houghton, 4 vols.). To

these Franklin's "Autobiography" (Everymans) should be added, and F. S. Oliver's "Alexander Hamilton" (Putnam).

For the war with Mexico there is the fine "War With Mexico," by Justin H. Smith (Macmillan, 2 vols.). For the whole period of the Civil War there is nothing like the "History of the United States" by James Ford Rhodes (Macmillan) — the first seven volumes, to 1877. For the last half-century "Recent History of the United States," by Frederick L. Paxson (Houghton), is the most satisfactory on the whole; this is also published in a school edition. Paxson's "The Civil War" is a small volume in the Home University Library. A new and absorbingly interesting literature is growing up around the development of the West; it calls for a reading-list of its own for as yet no one book attempts to cover it, save as it is in "The Trans-Mississippi-West" by Cardinal Goodwin (Appleton), which begins with the acquisition of Louisiana in 1803 and ends with the Gadsden purchase fifty years later. "A History of American Political Theories," by Charles E. Merriam (Macmillan), gives a good account of this aspect of our history, and the best survey of "American Thought: from Puritanism to Pragmatism and Beyond" that a thoughtful student of our national life can make is through the book of that name by Woodbridge Riley (Holt).

## § 70

## INDUSTRIAL HISTORY AND COMMERCIAL GEOGRAPHY

*"Tell me several books on the industrial history of the United States and on commercial geography."*

"A HISTORY OF MANUFACTURES IN THE UNITED STATES," by Victor Selden Clark, one of the Carnegie publications, is a work praised by high authorities. It goes from 1607 to 1860, and a second volume is promised. Another scholarly and authoritative work is Charles Manfred Thompson's "History of the United States, Political, Industrial, Social," published by Sanborn; this follows the general arrangement of "Readings in the Economic History of the United States," by Bogart and Thompson, and devotes a quarter of its space to the time before 1789, half to the period 1789-1865, and the rest to the time since.

One of the publications of the University of Chicago, Rolla M. Tryon's "Household Manufacturing in the United States," a smaller book, can be used for reference by teachers of history or by teachers of domestic arts and sciences; it has good tables, index, and book lists.

"The Age of Big Business," by Burton Hendrick, one of the volumes in the Yale Press "Chronicles of America," is a series of studies of captains of industry, written in a popular vein. Robert M. Keir's "Manufacturing Industries in America," intended as a statement of fundamental economic factors (Ronald), was prepared for the business man or for students of

the economics of business; its best point is economic geography. For the grammar or junior high school student there is E. F. Fisher's "Resources and Industries of the United States" (Ginn).

I find that a useful book for the general reader asking for information on the development of our industrial activities is a school text issued by Macmillan, Louis Ray Wells's "Industrial History of the United States"; it has pictures, indicates subjects for discussion, debate, and further study, and provides with each chapter a carefully selected reading list.

"Industrial and Commercial Geography," by J. R. Smith (Holt), is the standard work on the subject written in America; it is by the foremost American authority on commercial geography. The "Handbook of Commercial Geography," by G. C. Chisholm (Longmans), has been for many years and in various editions the standard English work.

## § 71

### WHAT THEY THINK OF US

*"I am interested in recent reactions of resident foreign-born of various racial stocks to the conditions of life in America; I have read Bok's books, Lewisohn's "Up Stream," Steiner's "From Alien to Citizen" and "Introducing the American Spirit," Rihbany's "A Far Journey," Riis's "Making of an American," M. E. Ravage's "An American in the Making" and the books of Mary Antin. I prefer sound or even violent criticism to sugary praise."*

MIGHTY little sugar we get on our criticisms nowadays, native or foreign. If you need pepper, there's plenty in Elizabeth Hasanovitz's "One of Them" (Houghton, Mifflin), and Rose Cohen's "Out of the Shadow" (Doran) has been praised by every struggling young newcomer whose advice I have asked on this matter—and scarce one of these, by the way, had a good word to say for the books of Mary Antin. The successes speak well of us in "American Spirit in the Writings of Americans of Foreign Birth," a selection made by Robert Stauffer (Christopher). The Atlantic Monthly Press issues "Americans by Adoption," a group of biographies of men like Girard, Ericsson, Agassiz, J. J. Hill, Carnegie and Saint Gaudens.

To get a good start on such a study of reactions read the sound and brilliant study of the process of naturalization and just what it means to a foreign-born would-be citizen, "Americans by Choice," by John P. Gavit. It is one of the outstanding volumes of the Americanization Series (Harper) that I have constant occasion to recommend. The statistics in it are carefully compiled and tell a great deal. Three recently published personal records stand out: "Caste and Outcast," by Dhan Gopal Mukerji (Dutton), elsewhere noted, in which a Hindu's experience with the New World is set forth, "The Soul of an Immigrant," by Constantine Panunzio (Macmillan), and "David Lubin: a Study in Practical Idealism," by Olivia Agresti (Little), a high record of spiritual life. From Mr. Panunzio's moving story of an Italian's struggle to make for himself a place in our life one comes to

the somewhat rueful conviction that if an immigrant can go through all that and still want to be — and love to be — an American, as he does, there must be something about us. David Lubin, born of poor folk in Russian Poland, taught only until twelve in New York public schools, lived to found the International Institute of Agriculture at Rome, having proved his "practical" qualities by making an American fortune. There is a letter on page 162 to a pupil telling her just what the pay of idealism will be that goes to the heights and depths of the subject.

Nevins's "American Social History as Recorded by British Travellers" (Holt) is bound to interest anyone reading along these lines. Then after all these read Carl Brigham's "Study of American Intelligence" (Princeton University Press) to see what he has to show about problems of national progress and welfare involved in immigration; a thought-provoking book.

## § 72

### NEW ENGLAND LIFE AND LETTERS

*A literary club planning a course of study on "Life and Letters in New England" asks for books on history, antiquities, customs and so on, and for suggestions on novels and short stories presenting past days in New England.*

"THE FOUNDING OF NEW ENGLAND," by James Truslow Adams (Atlantic), sets a pace so swift that I am glad he keeps up with it in "Revolutionary New England: 1690-1776" (Atlantic), and promises

in the course of time, a third volume to be a social and economic history of the colonies. Read by all means the "Maritime History of Massachusetts: 1783-1860," by Samuel Eliot Morison (Houghton); the staid title gives no hint of what a dashing book it is. Readers from the uitlands must bear in mind that while these old New Englanders had stern inhibitions, they were continually breaking loose from them and, like the monk of Siberia, when they broke from their cells they made some considerable excitement.

For instance, "Tales of an Old Sea Port," by Wilfred Munro (Princeton), is wild true adventures of men who set out from Bristol, R. I., a hundred years ago. Hergesheimer's "Java Head" (Knopf) is an extraordinary evocation of old Salem, in which, as Mr. Van Doren points out in "Contemporary American Novelists" (Macmillan), against the exotic Manchu aristocrat, "Old" Salem is suddenly revealed as raw and new. "The Middle Passage," by Daniel Chase (Macmillan), does an important piece of reconstruction for an unnamed seaport that I suspect to be New Bedford, in the '50's. The standard history of "The English Colonies in America," by J. A. Doyle (Holt), an authoritative and comprehensive work, devotes two of its volumes to "The Puritan Colonies." Another history of the period is John A. Goodwin's "The Puritan Republic" (Houghton).

I will not attempt to choose among the books published in celebration of the Tercentenary save to say that "Towns of New England and Old England, Ireland and Scotland" (Putnam) has no competitor

in its field. It shows the connecting links between cities and towns here and those in the old country for which they were named, with many photographs, and I have spent hours before and after motor trips in New England, poking about in its two volumes to find bits about the other Woodstock, the original Boston, the source of our fifteen Medfords, and so on. There is a beautiful new book about "Gloucester by Land and Sea" (Little, Brown), by Charles Boardman Hawes, with pen and ink drawings by Lester Hornby; it is from the author of the spirited sea novels "The Great Quest" and "The Mutineers." Before that were two excellent books on the Cape, "Old Cape Cod: the Land, the Men, the Sea," by Mary Bangs (Houghton), and Albert Perry Brigham's "Cape Cod and the Old Colony" (Putnam), which I have had several times to retrieve from unscrupulous and appreciative friends with Cape Cod antecedents.

I thought I would have to send out storm signals that psychoanalysis had reached the founders of this Republic, when I heard that the recently published biography, "Samuel Adams," by Ralph Volney Harlow of Boston University (Holt), not only concerned itself particularly with revolutionary processes but applied to them the methods of modern psychology. The Signers have, however, no cause to call for their Ouija boards and get out an injunction; the book is a sober contribution to our understanding of the politics and indeed the literature of our post-Revolutionary days, when we were all of us more or less

concerned with working out our emotional reactions in passionate — though generally unconscious — propaganda.

Alice Morse Earle's books are charming reading and useful for such a course as this; they have been lately brought back into print: "Home Life in Colonial Days," "Child Life in Colonial Days," "Old Time Gardens," and especially "Stage Coach and Tavern Days" (Macmillan). "Turnpikes of New England," by Frederick J. Wood (Marshall Jones), is a large book with everything anyone might want to know about what happened along these historic thoroughfares and pictures that make you long to get on them again. J. R. Simmons's "Historic Trees of Massachusetts" (Marshall Jones) is another unusual book. "Boston Common," by M. A. DeWolfe Howe (Atlantic), is a history to the present time. "Rambles about Old Boston," by Edwin Bacon (Little), is a historic guide-book, and there is a Robert Shackleton "Book of Boston" (Penn) in his series on the cities. "Romantic Days in Old Boston," by Mary C. Crawford (Little), and her new "Famous Families of New England," "Memories of a Hostess," by M. A. Wolfe Howe (Atlantic), and Caroline Ticknor's "Glimpses of Authors" (Houghton), pleasantly bring back the nationally and locally great. Mary Northend's "Historic Homes of New England" (Little) has fine pictures. Kate Ryan's "Old Boston Museum Days" (Little) belongs to theatrical history; why, I can remember myself when some of the stuffed animals that took the curse off the drama still ornamented the lobby

of the Boston Museum, though they were pretty mangy by the time I began to visit Boston.

Dorothy Canfield's "Raw Material" (Harcourt) is far more careful workmanship than its title would indicate. Some of the reviewers, evidently not from New England, seem to think she is finding fault with her forbears in her unvarnished portraits of old-time Vermonters. Why, when a Vermonter describes his own or his neighbor's cussedness, whatever he says about it, don't make the mistake of thinking he is confessing. He is boasting. I have always thought her collection of short stories, "Hillsboro People" (Holt), was her best work, and the one about the bedquilt one of the best stories of New England character. For real rock-bound poetry with the breath of blueberries and brakes and ripening everlasting-flowers, there is nothing like Robert Frost; "North of Boston," "Mountain Interval" and his remarkable new volume, "New Hampshire" (Holt).

Raymond Weaver, in his "Herman Melville: Mariner and Mystic" (Doran), says snappishly that Barrett Wendell's "Literary History of America" (Scribner) tucks American literature neatly into the confines of Harvard College; believe that or not, it is certainly a good book for New England's golden age. A new book for high schools, J. L. Haney's "Story of Our Literature" (Scribner), will be useful in arranging a course of reading and its book-lists are large and well-chosen. I content myself with adding only Ethel Kelley's "Heart's Blood" (Knopf), a recent New England novel, Meade Minnegerode's "Seven Hills" (Putnam), for a treatment in fiction

of the approach of the barbarians — foreign and native — upon the Capitoline heights of New England aristocracy, and the play that no New England list can afford to omit, Owen Davis's "Ice Bound" (Little). If "Ghosts" were not known to the general public almost exclusively by its medical or pseudo-medical features, I would say that "Ice Bound" reminds me more of "Ghosts" than any play that has appeared since Ibsen. For the real leading character of the Norwegian play is the late Captain Alving, and the moral is contained in the reasons why he went wrong. These reasons are the same ones that so nearly wrecked Mr. Davis's young man — and they are strong enough to make the sober ending of "Ice-bound" a fine piece of honest realism.

### § 73

## MAKERS OF THE NINETEENTH CENTURY

*A club studying "Makers of the Nineteenth Century" asks for a list of "twenty or more men and women to each of whom the twentieth century owes an hour's talk and several hours study" with the books by which this study may be furthered.*

THE series of biographies called "Makers of the Nineteenth Century" (Holt) gives such a list a good start: every volume on it is well worth reading and some of them are magnificent. They are "Abraham Lincoln," by Lord Charnwood; "Delane of the Times," by Sir Edward Cook; "Abdul Hamid," by Sir Edwin Pears; "Herbert Spencer," by Hugh Elliot; "Porfirio Diaz," by David Hannay; "Li Hung

Chang," by J. O. P. Bland; "Bismarck," by C. G. Robertson; "Victor Hugo," by Marie Duclaux; "Cecil Rhodes," by Basil Williams; "Moltke," by F. E. Whitton.

Keeping this line of direction I come upon these: "Queen Victoria," by Lytton Strachey (Harcourt). The Dowager Empress Tzu-Hsi, whose extraordinary character and career are woven into the recent book about "China: Yesterday and To-day," by E. T. Williams (Crowell). Napoleon of the Second Empire, of whom Walter Geer writes at length in "Napoleon III: the Romance of an Emperor" (Brentano). Disraeli, whose biography, the vast and valuable "Life of Benjamin Disraeli" (Macmillan), by Monypenny and Buckle, is really a history of his times. Gladstone; although his best biographies are out of print, they are in many libraries. These are the short one by James Bryce (Century, 1898) and the long one by John Morley (Macmillan, 1903), each in its way a masterpiece. Cavour, whose standard biography is "The Life and Times of Cavour," by William R. Thayer (Houghton). Chief-Justice Marshall, for whose life and times we have one of the finest biographies produced in America, Albert Beveridge's "Life of John Marshall" (Houghton). Robert Fulton, of whom Mrs. Alice Sutcliffe has written a life, "Robert Fulton" (Macmillan), intended for young people but authoritative enough to suit readers of any age. Charles Darwin, whose "Life and Letters," edited by his son, Francis Darwin, includes an autobiographical chapter (Appleton). With this read "The Influence of Darwin on Philosophy," by

John Dewey (Holt). Karl Marx, of whom the first adequate biography, prepared largely from original investigations with the assistance of Marx's daughter and friends, is John Spargo's "Karl Marx: His Life and Work" (Huebsch). William Booth of the Salvation Army, whose two-volume biography is Howard Begbie's "Life of General William Booth" (Macmillan). Anatole France: there are several approaches to a biography of him already, although he steadily refuses to supply the material for the concluding pages of one. I like especially the little book "Anatole France" in the "Writers of the Day" series (Holt), for it is by W. L. George, who has temperamental and cultural qualifications for writing it. The latest addition to France literature is the invaluable "Opinions of Anatole France," gathered by Paul Gsell (Knopf). Lyof Tolstoy, for whom there are several life-studies in English: Aylmer Maude's "Leo Tolstoy" (Dodd), an entirely rewritten condensation of the two-volume life, Romain Rolland's "Tolstoy" (Dutton), and the "Life of Tolstoy," by Nathan Haskell Dole (Crowell), to which I would add the "Reminiscences of Leo Nikolaevitch Tolstoy," by Maxim Gorky (Huebsch), and the latest contribution to Tolstoyiana, the long-deferred "Autobiography" of Countess Sophie Andreevna Tolstoy (Huebsch). His son Ilya Tolstoy's "Reminiscences of Tolstoy" (Century) are intimate and homely. And for a concluding entry, either Curié or Pasteur, who have fared better than most scientists in the way of biographies, for we have in English not only the fine "Life of Pasteur," by Vallery-Radot

(Doubleday), but also "Pasteur and his Work," by Dr. Descour (Stokes), a biography with the story of his many scientific discoveries, and "Pasteur and After Pasteur," by Stephen Paget (Macmillan), a life which also has sketches of the work of Lister, Koch, Haffkine, and Roux. There is a new life, "Pierre Curié" (Macmillan), doubly valuable because written by Mme. Curié with her own brief autobiography.

The least you can say of any of these entries is that he certainly did something definite to the course of history, something whose effects are still felt in twentieth-century life. If there are fewer scientists and engineers on the list than there should be, it is because biographies also were asked for, and biography has been sparse in these fields. Not to choke the list with men of letters, I have included only those whose writings have had a definite and readily recognizable effect on the course of events, as those of France — including the Bergeret novels — had on the Dreyfus affair, and French affairs in general, or as those of Tolstoy in his later period influenced the world in and out of Russia. If Wagner does not appear it is because I reluctantly conclude that a man can change the whole course of musical history without affecting the actual conduct of life for most of his fellow-men.

It would be possible for a study-class to arrange a program for such a course with this title with one book, Georg Brandes's "Creative Spirits of the Nineteenth Century" (Crowell), vivid essays with his accustomed blend of critical estimate and per-

sonal reaction. He discusses Hans Christian Anderson, Paul Heyse, Esaias Tegner, John Stuart Mill, Ernest Renan, Gustave Flaubert, Frederick Paludan-Mueller, Bjornsterne Bjornson, Henrik Ibsen, Algeron Charles Swinburne, Giuseppe Garibaldi and Napoleon Bonaparte.

A course of study of this kind should fortify itself with all the histories of the Nineteenth Century on which it can lay hand. Begin with the new edition of C. H. Hazen's "Europe Since 1815" (Holt), the most popular of them all, and written in the most rapidly readable style. Professor G. P. Gooch's "History of Modern Europe, 1878 to 1919" (Holt), is really a history of diplomacy, and must be at hand properly to take in the lives of the statesmen and rulers on this list. Use also Eduard Fueter's "World History: 1815: 1920" (Harcourt) and J. Salwyn Schapiro's "Modern and Contemporary European History" (Houghton). I find the four volumes of "Mr. Punch's History of Modern England" (Stokes) of constant value in looking up contemporary opinion, and as they have the original pictures with many of the jokes, they are as good for entertainment as for information.

§ 74

### THE TREND OF THE AGE

*A discussion club whose membership includes both men and women and whose subject for the year is "The Trend of the Age," wishes to assemble a reading-list of books envisaging this subject from different points of view.*

THIS age began a long way back — say, for the purposes of argument, no earlier than the Neanderthal man. It would be no more than fair to include upon this list certain works about the ages of which we are supposed to be the heir. For example, two recent and important productions of the Yale University Press, "The Evolution of Man," lectures at Yale in 1921-22, and E. Washburn Hopkins's "Origin and Evolution of Religion," "The Trend of the Race," by Samuel J. Holmes (Harcourt), which treats of the forces modifying inherited qualities of modern civilized peoples and the selective agencies that determine what types shall prevail over others, "The Racial History of Man," by Roland B. Dixon (Scribner), and "Social Change: with Respect to Culture and Original Nature," by William Fielding Ogburn (Huebsch), together with Gault's "Social Psychology" (Holt), recently published.

Then the histories of the last century, elsewhere named — Hazen's, Schapiro's, Fueter's, Gooch's, which is strong on diplomacy, Scheville's "Political History of Modern Europe" (Harcourt) — and "The Trend of History," by W. K. Wallace (Macmillan), which considers some of our present conditions and tendencies in the light of the more recent past. For an analysis of European problems in general, "Cross Currents in Europe Today," by Charles A. Beard (Marshall Jones), a searching examination by a deep-thinking observer, and Herbert Adams Gibbons's "Europe Since 1918" (Century), which admirably supplements the daily newspapers and keeps the reader informed on "what has gone before." Winston

Churchill's "The World Crisis" (Scribner), one of the most brilliantly written of the list, and "The New World," in which Isaiah Bowman, editor of the *Geographical Review* and director of the American Geographical Society, sets down some of the more pressing problems in political geography (World), are of more than passing value; Dr. Bowman's book is one to which the editor, political writer or teacher abreast of his work, will have constant occasion to refer. By all means Clarence Case's "Non-Violent Coercion" (Century), a continuous record of the attempts, whether or not they were successful, that have been made by men in the course of history to resolve the problems of advancing civilization and repel aggression without resorting to war. It goes through the time of the Ghandi movement, which it describes. Add to this "Public Opinion in War and Peace," by A. Lawrence Lowell (Harvard University Press). Romain Rolland's illuminating life of "Mahatma Ghandi" has just appeared (Century).

I may not more than indicate the extent of League of Nations literature, say that it is too large for me even to make a selective list, and add that the most important book that has been written for it, to my mind and apparently to that of the world at large, is "Woodrow Wilson's Case for the League of Nations," compiled with his approval by Hamilton Foley (Princeton University Press). Every word in the book is Mr. Wilson's own word, and whether one is or is not his political adherent, the words in it make a book not to be neglected by anyone with an interest in contemporary life, thought and history. This has

the value of a historical document. "The New Old-World," by Thomas Dickinson (Dutton), is a review of the situation to-day, appearing at almost the same time as his "The United States and the League." (Dutton).

"The Decadence of Europe," by the former Italian premier, Nitti (Holt), is a cry in the night, an appeal to save the old world. "England After War," by C. F. G. Masterman (Harcourt), is equally disquieting—and informing. The French seem to be too busy to do much writing: they have, however, "As We See It," by René Viviani (Harper), a downright, straight-forward book. "Recent Aims and Political Development of Japan," by Rikitaro Fujisawa (Yale University Press), one of the addresses at the Williamstown Institute of Politics, and Bertrand Russell's "The Problem of China" (Century) for the Far East; for Italy and the Fascist principles and program in general, "The Fascist Movement in Italian Life," by Pietro Gorgolini (Little, Brown), which treats Fascismo as an instrument of destiny. Count Teleki's "The Evolution of Hungary and its Place in European History" (Macmillan) has besides a clear statement of its case one of the most thorough-going of bibliographies. Add "New Masters of the Baltic," by Arthur Ruhl (Dutton), Edward M. Earle's timely study of "Turkey, the Great Powers, and the Bagdad Railway" (Macmillan), and Clair Price's interpretation of the Nationalist movement in "Rebirth of Turkey" (Seltzer). For the situation in Germany, so far as it can get into a book, an informing book in English is "The German Revolu-

tion and After: its Disasters and its Hopes," by Heinrich Strobel of *Vorwaerts* (Seltzer).

After reading many books, in three languages and in translations, about the Russian situation, I am become cautious of recommending one; it seems to me that Edward Alsworth Ross's "The Russian Soviet Republic" (Century) is the most informing for the American reader in general. It follows his "Russia in Upheaval" and "The Russian Bolshevik Revolution," and is certainly impartial and well documented — and certainly exciting. There can be no doubt of the veracity and vivid power of Iuri Libédinsky's novel "A Week" (Huebsch), which gets more of the Revolution into a slender book about seven days in a village than many a blue-book has held. Nor is M. G. Hindus's "The Russian Peasant and the Revolution" (Holt) yet out of date. Two books just published are of high interest to the student of Russian affairs: "The Foreign Policies of Soviet Russia" by A. L. P. Dennis (Dutton), and "The Co-operative Movement in Russia," by Elsie Terry Blanc (Macmillan).

"New Viewpoints in American History," by Arthur M. Schlesinger (Macmillan), gives those that have come up since 1893. "The Economic Development of the United States," by Isaac Lippincott (Appleton), is of importance to this study. Along this line of development consider "The Mercantile Marine," by E. Keble Chatterton (Little, Brown), a stirring history of merchant shipping from the earliest sailing ships to the latest monster liners, with plenty of those pictures of ships old and new, that so charm the imagination. Read with this "America and the Atlan-

tic " (Dutton), by Vice-Admiral G. A. Ballard, R. N., its influence on our history. "The Burden of Unemployment," by Philip Klem (Russell Sage Foundation), and the authoritative work on the Plumb Plan, "Industrial Democracy," by Glenn Plumb and W. G. Roylance (Huebsch), represent problems in economics.

To close on a high note of courage, "The Coming Renaissance" is a symposium by English specialists, under the direction of Sir James Marchant (Dutton), who believes that we are taking breath for a new and nobler civilization.

## § 75

### ECONOMICS FOR THE GENERAL READER

*"I would like a reading list on economics, covering the subject in various aspects, in works not too difficult of comprehension for a business man who though not uneducated, did not complete a college course."*

THERE seems to be a general agreement that the best book to begin with is Henry Clay's "Economics for the General Reader" (Macmillan); it satisfies all requirements for the inquiring general reader, and affords an impetus for further study. Among the more elaborate treatises Alfred Marshall's "Principles of Economics" (Macmillan), now in its seventh edition, still holds first place, though F. W. Taussig's "Principles of Economics" (Macmillan), now in its third edition, revised, and H. R. Seager's "Principles of Economics" (Holt) would perhaps challenge that.

"The Trend of Economics" is soon (at this writing) to be published by Knopf, and should be added to the group of books on economic theory; it reveals the hopes for economics cherished by younger American theorists.

Next comes "An Introduction to Economic History," by N. S. B. Gras (Harper), and H. G. Moulton's "The Financial Organization of Society" (University of Chicago Press), both recent publications. For the relation of labor to economics in this country, "A History of Trade Unionism in the United States" by Selig Perlman (Macmillan). For the relation of agriculture to the subject, G. F. Warren's "Farm Management" (Macmillan). There is a new (fourth) edition of the famous college text, "Chapters on the Theory and History of Banking," by C. F. Dunbar (Putnam), which has material on the Federal Reserve System by Prof. H. Parker Willis of Columbia, former Secretary of the Federal Reserve Board, bringing the record to date. With this, the newly published "Money," by W. T. Foster and Waddill Catchings (Houghton, Mifflin), and F. Lavington's "The Trade Cycle" (P. S. King, 1922). H. R. Seager's "Practical Problems in Economics" (Holt, 1923) brings the discussion of current economic problems to the present time. The "History of Trade Unionism" by the Webbs (Longmans, Green), is a large and expensive volume indispensable to the student and not beyond the interest of the general reader.

## § 76

## STUDYING SOCIAL WORK

*"I would like suggestions for books that might be recommended to a group of girls in regard to the study of social work."*

"WHAT IS SOCIAL CASE WORK?" by M. E. Richmond (Russell Sage Foundation), is a small book which gives an authoritative and sympathetic interpretation of the field of social case work. It is not technical, but was written for persons somewhat informed in regard to social work. The same author's "The Good Neighbor" (Lippincott) is a small book written for the general public, now somewhat out of date because it was written sixteen years or more ago, but for all that an admirable introduction to a study of social problems and the kind of work attempted by organized social agencies.

"Social Work," by Edward T. Devine (Macmillan) is his most recent book, and covers the whole field. Mr. Devine's "The Normal Life" (McMurtrie) is a shorter book which also attempts to cover the whole field with the matter differently arranged. Amos G. Warner's "American Charities" (Crowell) in its second revision, is an authoritative description of social problems of charitable agencies; it has much statistical material and is the standard work of its type.

Whatever books are read by this group, one should be read and reread; this is the noble record of Jane Addams's life and work, "Twenty Years at Hull

House" (Macmillan). Besides being one of the most important of American autobiographies, it is of high value to the student of these subjects.

## § 77

### INTERNATIONAL FINANCE

*"What books will inform a reader on present conditions in international finance, especially in regard to loans?"*

ELISHA FRIEDMAN's "International Finance and its Reorganization" (Dutton) has been often recommended to me by students of financial and economic post-war reconstruction. Another valuable book published last year is R. G. Hawtrey's "Monetary Reconstruction" (Longmans), a collection of essays dealing with practical problems of currency reform. The same author's "Currency and Credit," recently issued in a new edition (Longmans), has a new chapter on "International Indebtedness."

A reading list for such a purpose should include standard authorities on economics and banking, such as Seager's "Principles of Economics" (Holt), and with some books on deflation, such as E. H. Kemmerer's "High Prices and Deflation" or "Effects of the War on Money, Credit and Banking in France and the United States," published by the Division of Economics and History of the Carnegie Endowment for International Peace.

THE ARTS AND GRACES



## MUSIC BOOKS FOR THE LISTENER

*"What books on music would interest and stimulate a concert-and-opera-goer who has had no special education along musical lines?"*

I HAVE elsewhere indicated some of the books intended as beginners' guides to musical appreciation: here are a dozen that will afford an intelligent listener much information with which to enrich his listening, and serve either as a general musical library for the home or as the nucleus of a larger collection for the professional.

Ernest Newman's "A Musical Motley" (Dodd, Mead), piquant essays by a musical critic with the power of taking the ordinary reader into what he may have thought a charmed circle accessible only to musicians. Henry T. Finck's "Success in Music and How it is Won" (Scribner), another book by a famous critic, brings to the general reader, by methods adapted to his needs, the result of sound judgment and scholarship. I have already spoken of Paul Landormy's "History of Music" (Scribner), which is more of a reading-history; for a text-book such as many find directly useful for looking up composers and compositions, W. D. Baltzell's "History of Music" (Presser) is reliable and widely-used. Use with this Romain Rolland's "Musicians of To-day"

(Holt), which might be reinforced by his "Some Musicians of Former Days" (Holt). The literary quality of these is high, and all Rolland's judgments are given with a direct simplicity that is appealing. Two books by the editor of *The Etude*, J. F. Cooke, will be constantly useful to the concert or opera listener, "Great Singers on the Art of Singing" (Presser), and "Great Pianists on Piano Playing" (Presser). To these should be added "Violin Mastery" (Stokes), in which Frederick H. Martens gathers from interviews with famous violinists the salient features of their study methods, and a companion volume, Mr. Martens's "String Mastery" (Stokes), devoted to chamber music and its great living exponents. Books like these have, of course, peculiar charm for one engaged in the same line of business, but their value to the listener is in its own way as great; the one on "String Mastery," for instance, will inform him so well on the powers and possibilities of instruments of which he knows nothing from experience that a chamber music concert will be quite a new affair to him. James Gibbons Huneker's "Chopin: the Man and his Music" (Scribner) is a book to adorn any library: to the musician's library it is indispensable. Niecks's "Program Music" (Novello) will be found directly valuable. For a handbook of plots with motifs and such-like information, I find Gustav Kobbé's "The Complete Opera Book" (Putnam) the most useful, but there are several other good ones. If the listener is especially interested in the history and development of the orchestra, W. F. Henderson's "The Orchestra

and Orchestral Music" (Scribner) is good; it has many illustrations including those of musical instruments: another popular work for the attendant at symphony concerts is "The Orchestra and how to Listen to It," by M. Montague-Nathan (Dutton), which describes the principles of sound production, the instruments and orchestra system. And as a climax and conclusion the mighty "Grove's Dictionary of Music and Musicians," of which the new edition, revised and enlarged, runs to six volumes, including American music and serving as an encyclopedia of the art (Macmillan).

## § 79

## COLOR BOOKS

*"I am interested in the new literature of color, and in the study of color in all its aspects, and would like a list of representative works on various phases of the subject."*

BEGIN with "Principles of Advertising Arrangement," by Frank Alvah Parsons (Prang Co.), because the principles of color and form here explained will make intelligible any other modern treatment of color, and give the reader a basis for judgment. "Color and its Applications," by Marion Luckiesh (Van Nostrand), and "Color in Everyday Life," by Louis Weinberg (Moffat, Yard), because they give an excellent general idea of the thousand ways in which color is studied and applied today, and fairly push the reader into doing research for himself. "The New Interior," by Hazel Adler (Century), which is

a survey of American applied art, with emphasis upon personality in interior decoration. Whether one agrees or not with Mrs. Adler's color-schemes, the book is intensely stimulating. "Form and Colour," by Lisle March Phillips (Scribner), is useful philosophy to wrap around the color ideas obtained from the other books.

With these as an introduction, the best book on color and sight for a student of scientific mind is John Herbert Parsons's "Color Vision" (Putnam), which explains several color theories and gives a good bibliography. The chapter on "Sensation" in Robert S. Woodworth's "Psychology: a Study of Mental Life" (Holt) has what many believe to be the best explanation yet of Christine Ladd-Franklin's theory of rod-and-cone vision, and several color theories are explained also in John B. Watson's "Psychology from the Standpoint of a Behaviorist" (Lippincott).

"The Art of Colour," by Michel Jacobs (Doubleday, Page), is the most comprehensive work of its kind in recent years; it contains a valuable table of chemical composition of colors with their places in the spectrum and a brief history of each item; and in every department of the subject has something of high interest and value. "Modern Color," by Carl C. Cutler and Stephen C. Pepper, is a recent publication of the Harvard University Press, explaining a method of painting practiced successfully by the authors and many of their friends. "The Colorist," by J. Arthur H. Hatt (Van Nostrand), offers interesting color-masks, with explanations of the additive and subtractive methods of obtaining color-harmonies.

One chapter of the fascinating book "The New Science of Colour," by Beatrice Irwin (Rider, London), is devoted to a plea for the establishment of a color theatre with a color college attached, where all color ideas could be studied and tried out; this book is highly stimulating. "Architecture and Democracy," by Claude Bragdon (Knopf), which summarizes his ideas for organizing the color possibilities of this country, mentions the color systems for music of A. Wallace Rimington and Louis W. Wilson, and "Continental Stagecraft," by Macgowan and Jones (Harcourt, Brace), explains many new developments in mobile color on the stage.

"The Future of Painting," by Willard Huntington Wright (Huebsch), gives a theory of the "new art of color" that is causing sharp discussion; Arpad Gers-ter replies to it in two articles in the *Freeman*, February 21 and 28, 1923. "Principles of Interior Decoration," by Bernard Jakway (Macmillan), is packed with color facts for home use, besides being a practical work in all departments of its subject, for teacher or home-decorator; another work of value in this connection is the well-known "Interior Decoration: its Principles and Practice," by Frank Alvah Parsons (Doubleday, Page), especially the chapter on "Color and its Relation to the Decorative Idea." Mr. Parsons collaborated with Harry Tipper, H. L. Hollingworth and George Burton Hotchkiss in "Advertising: its Principles and Practice" (Ronald Press) and the result is a volume that should be in every advertising man's library. There is a chapter on color in Part IV, "Advertising Display."

This is by no means a full list; it but indicates some of the directions in which this study may profitably extend, and some of the reliable and readable books by which it may be extended.

## § 80

### HOW TO BEHAVE

*"What is the best book on etiquette?"*

Not often can one answer a "best book" question so briefly and so accurately as by telling this inquirer to get Emily Price Post's "Etiquette" (Funk and Wagnalls). She takes the subject with the seriousness that it deserves, but with not too much at any one spot; it is light-handed and light-hearted, and not in the least light-headed. The feature that distinguishes it, in my mind, is her emphasis upon essentials and her ability to distinguish between these and incidentals, however important these may be. As a result, one may not only learn from its pages how formal existence is conducted in the establishments of the mighty, but how entertainments given with a limited equipment may be "correct." I think Thackeray would have liked this book, and that will mean something to one who has read "A Little Dinner at Timmins's" or "The Book of Snobs."

This is not to say that this is the only reliable guide to manners: Emily Holt's "Encyclopedia of Etiquette" (Doubleday, Page) is a favorite work, and in spite of its title a small and inexpensive book; Ellin Craven Learned's "Everybody's Complete

Etiquette" (Stokes) is another widely read; its chapter on "Good Manners for Boys and Girls" is also available in a separate small book. For young people still at school or lately come from it, "Every-day Manners," compiled by Lucy L. W. Wilson and the staff of the South Philadelphia High School (Macmillan), provides for all situations to which they are likely to be exposed. For the very young, there are the nursery guides, the "Goop" books of Gelett Burgess (Stokes), a long list of them, all good, upon whose demure admonitions many a good set of manners has been based. There is a rhymed compendium for a British schoolboy called "Littleman's Book of Courtesy" (Dutton) which has been favorably received in this country; it is sensible and catches in the memory.

It is not fair to speak of etiquette books and leave out the perfect parody of them, Donald Ogden Stewart's "Perfect Behavior" (Doran). One who has just been through a large wedding and is still licking his wounds will find from its pages that it is still possible to laugh. Indeed, I have known it to stave off nervous prostration in two wedding parties by being used freely during the last wild weeks before the functions.

There are a few books that go to the basal principles of good manners, but none that present them so nobly as the chapter on Chinese civilization and the value to it of ceremony and music, in Havelock Ellis's tremendous work, "The Dance of Life" (Houghton, Mifflin). It elevates the whole matter to the high plane of spiritual development and leaves the reader

with ideas so lucid that they can be at once put to service in everyday living. Books like Helen Starrett's "The Charm of Fine Manners" (Lippincott) and Margaret Bailey's "The Value of Good Manners" (Doubleday, Page), showing how courtesy makes life move more easily in its various manifestations, may reveal to some young people with a generous spirit of revolt against what they may think are but unmeaning conventions, that etiquette makes the traffic laws of everyday conduct. And if there should be need of a book to show what not having any training at all in manners in early life may do to the future of even a charming and happily-married woman, there is "The Log Cabin Lady" (Little, Brown), an anonymous autobiography.

## § 81

### COSTUME BOOKS

*"A library whose books on costume are in French wishes to add the best general histories of costume in the English language, and to be advised on important works on costume available in English."*

It is typical of the two nations that the best general histories of costume are all in French, and the best English books about costume are all about British costume. There is, for a general history, the peerless Racinet, whose six volumes of "Le Costume Historique" came from the house of Didot in Paris in 1888, with countless plates in color and in tint. It is out of print—that one must expect with such

books, many of which are issued only in limited editions — but may be picked up secondhand if from ninety to a hundred and fifty dollars is previously laid down. Nothing quite takes the place of Racinet, and as in matters of costume the pictures are the main concern, the fact that the text is in French is not so important; it has, however, the drawback that the figures are too small to indicate all the details, and it is not very easy to find what one wants. There is a student's edition of Racinet at a lower price.

The best book on costume in English is Planché's "Encyclopedia of Costume," two volumes, imperial octavo, with many colored and other plates, published about 1876, and running from fifty to sixty dollars in price. Of the other standard works Pauquet's "Illustrations of English and Foreign Costume from the 15th Century to the Present Day" was published by Sotheran of London in 1875, Calthrop's four celebrated volumes of "British Costume," by Black, in 1906. Talbot Hughes's "Dress Design" (Pitman) is of recent date, a trustworthy textbook of workshop practice as well as a handbook of historic costume, with 600 figures, very clear collotype reproductions, and the great merit of 67 pages of patterns. G. W. Rhead's "Chats on Costumes" (Stokes) is a well-illustrated work for the amateur, with attention to dress accessories. C. H. Ashdown's "British Costume During Nineteen Centuries" was published by T. C. Jack, London, 1910.

Two large and carefully illustrated works on American costume are issued by Jacobs, Philadelphia,

and are in print; they are by Elizabeth McClellan, "Historic Dress in America: 1507 to 1800" and "Historic Dress in America: 1800 to 1870." These have colored plates and many reproductions from authentic portraits and original garments. The "Catalogue of American Historical Costumes" by Mrs. Rose Gouverneur Hoes (Washington, 1915) contains half-tones of those costumes of the wives of the Presidents that form one of the most attractive exhibits in the U. S. National Museum—it is an impressive tribute to the importance of dress that scarce anyone notices that all those figures have the same face. Alice Morse Earle's "Two Centuries of Costume in America" (Macmillan, 1905) and Robida's "Yester-year: Ten Centuries of Toilette" (Scribner, 1891), George Clinch's "English Costume from Pre-historic Times to the End of the 18th Century" (McClurg, 1912)—these are out of print but not yet out of reach. "Costumes of All Nations" (Grevel, London, 1913) contains 123 double plates, all colored, seldom matched as to clearness of detail: it is a reprint of the German original and there is the least possible amount of text. "Dame Fashion: Paris-London, 1786-1912," by Julius Mendes Price, was published by Low Marston and Co., London, in 1913. The translation from the German of Max von Boehn made by M. Edwardes, "Modes and Manners of the Nineteenth Century" (Dutton), with many beautiful plates of dress, 1790-1878, is still in print, in three volumes.

For practical present-day purposes rather than for the enrichment of a reference library come Wilfrid

Webb's "The Heritage of Dress," republished by the Times Book Club, London, in 1912, and the provocative volume on "The Psychology of Dress," by Frank Alvah Parsons (Doubleday, Page), which has for subtitle "Life Expressed in Clothes." When Mr. Parsons began to talk on this subject he was a voice crying in the wilderness, and some of the things he cried out used to make hitherto contented middle-aged ladies go home and weep over their wardrobes. Constance D'Arcy Mackaye gives good advice for beginners in stage production in her popular "Scenery and Costumes for Amateurs" (Holt), and the Woman's Press publishes a volume of "National Costumes of the Slavic Peoples" designed for the use of those giving plays or pageants that present their life and customs. Its pictures are in black and white, but an ingenious color chart makes it possible to give accurate directions for carrying them out in the original colors.

The collector of costume books will see how far from exhaustive is this list, and the amateur who is led by it to enter upon this charming by-path of collecting will soon learn to read catalogues and frequent book-sales, with titles like these in mind.

## § 82

### A COLLECTOR'S EQUIPMENT

*"I am building a collection of early American glass, brass and pewter, furniture and the like, and would like books of value to one making a business of this."*

WALTER DYER'S "The Lure of the Antique" (Century) and Gardner Teall's "The Pleasures of Collecting" (Century) are sympathetic guides to intelligent buying for a beginner. "Collecting Antiques," by Felix Gade (Putnam), is a larger work finely illustrated, for the connoisseur. Alice Van Leer Carrick's practical and personal experiences in "Collector's Luck" and "The Next-to-Nothing House" (Atlantic) are bound to start anyone on such expeditions; they have the exciting quality of a collector's tales of how he "picked up" this or that.

For glass, begin with "The Glass Collector," by MacIver Percival (Dodd), and add "American Glassware Old and New," by Edwin A. Barber (Patterson and White Co., 1900), "American Bottles, Old and New," by William S. Walbridge (Owens Bottle Co., Toledo), Frederick W. Hunter's "Stiegel Glass" (Houghton), and the recent "Checklist of Early American Bottles and Flasks," published by the author, Stephen Van Rensselaer, 873 Madison Avenue, New York. As in all suggestions on books for arts and crafts, I do not pretend to keep to those that are in print or easy to get; some of the best books on all these subjects are now accessible to the public only in collections. \*

The "Chats" series (Stokes) is made up of a number of volumes useful and informing for the collector: for this collector's purpose the most in demand will be "Chats on Old Copper and Brass," by F. W. Burgess, which includes even musical instruments; the same author's "Chats on Household Curios"; Arthur Hayden's "Chats on Old Sheffield

Plate " and " Old Silver," and J. L. T. Masse's " Old Pewter." All the " Chats " have good bibliographies. Mr. Burgess's " Silver, Pewter and Sheffield Plate " is published by Dutton: N. Hudson Moore's " Old Pewter, Brass, Copper and Sheffield Plate " by Stokes. Mr. Moore's " Old Clock Book " (Stokes) includes a list of several thousand clockmakers. Other valuable books are Edward J. Gale's " Pewter and the Amateur Collector " (Scribner), Masse's " Pewter Collector " and Lewer's " China Collector " (Dodd), Burgess's books on " Old Metal Work " and " Old Pottery and Porcelain," and an especially fascinating one on " Antique Jewellery and Trinkets " (Putnam).

" A General History of Porcelain," by William Burton (Funk and Wagnalls), is a recent and important publication in two octavo volumes, with a vast number of illustrations of which many are in color. It is a survey of the development of porcelain from the earliest Chinese production to the present day, and in every country of the world in which it has been produced.

" Early English Furniture and Woodwork," by Herbert Cescinsky and Ernest Gribble (Funk), is in two large volumes beautifully illustrated; like the porcelain book, it is a luxurious and authoritative work for libraries or the connoisseur. So is " Colonial Furniture in America," by Luke V. Lockwood (Scribner), also in two volumes, with nearly nine hundred illustrations. " Early American Craftsmen," by Walter Dyer (Century), is a study for the general reader of the life and work of our first artists in furniture, glass, clock-making, silver, pewter and the like.

## § 83

## THE LACE LOVER'S BOOKS

*"What books would be of interest to the collector of lace?"*

"A LACE GUIDE FOR MAKERS AND COLLECTORS," by Gertrude Whiting (Dutton), is accurate, comprehensive and authoritative; it has a bibliography that sweeps the field and a five-language nomenclature that shows what an international institution lace is. Charlotte Kellogg's "Bobbins of Belgium" (Funk) is a warm-hearted and picturesque account of Belgian lace, lace-workers, lace schools and lace villages. "Old World Lace," by Clara M. Blum (Dutton), is another guide with many illustrations. N. Hudson Moore's "Lace Book" (Stokes) is a history of lace-making whose illustrations include portraits of men and women wearing famous laces. Mrs. R. E. Head's "The Lace and Embroidery Collector" (Dodd) is another illustrated guide of value.

## § 84

## 'COLLECTING BOOKS

*"Will you suggest books that would give me information on collecting rare and fine books or first editions? Could you also tell me what elements enter into the determination of the value of rare books?"*

A good book for one intending to make a business of it, either commercially or in gathering a noteworthy

private collection, is De Ricco's "Book Collector's Manual," published by Rosenbach, whose name is a guarantee of the authoritative character of the book. The standard reference work is Brunet's "*Manuel de libraire et de l'amateur des livres*." This is invaluable; booksellers everywhere, listing desirable old books, give their numbers in "Brunet." A photographic reprint has recently been published, but the best edition is the fifth (Paris, 1860-1865), with its various supplements. Almost all bibliographical reference books are out of print and scarce; but as the book collector reads a great number of antiquarians' catalogues as well as browses in old stalls, he knows that almost any book is somehow obtainable. When it is very, very difficult to find; when it never turns up in a catalogue but is scouted for personally, it is known among bibliographers as "rare." "Scarce" means hard to find, and "unique" is used in its literal sense; "uncut" means merely that no binder has sheared the margins. The necessity for such linguistic curbs on enthusiasm is shown in many books in which a book-lover tells how he began to collect and some of the adventures he had. "Ventures in Book-Collecting," by the late William Harris Arnold (Scribner), is one of the most recent of these. Arnold's process involved the expenditure of a great deal of money, for he went into it on the grand scale, but the collector with less to spend will like to read it.

The English tradition of discursive essays on books and book-collecting is an old one. From the lavishly illustrated volumes of Thomas Frognall Dibden, the arch bibliophile of the early nineteenth century,

through Andrew Lang's immortal "Books and Bookmen" (London, 1887), which contains many of his poems on books, to Alfred W. Pollard's "Books in the Home," published by Arthur Humphreys, London, 1907, the effort has been to put the reader in the right frame of mind to get comfort, joy and enrichment from the collecting of books. Pollard's book has not a trace of that faint snobbishness not unknown among bookmen, and the underlying principles of that sweet avocation slide gently into the soul while commercialism and spiritual pride slip away. I wish someone would reprint at least the chapter on "The Child's Bookshelf," not because it gives titles, for it doesn't, but for the sound advice. For instance, that you should not write the child's name in a book when you give it to him but say instead "If you like this book very much, a year hence I will write your name in it; if not, do what you like with it." Or his caution that if a child's own shelf be placed in a living room, to make its position "as inconspicuous as possible, lest the shelf attract too much attention and a habit of mind be cultivated which might lead to the acquisition of the Hundred Best Books." Mr. Pollard is Keeper of Printed Books in the British Museum and one of the greatest living bibliographers: his "Fine Books" is an imposing quarto in the "Connoisseur's Library" (Putnam), his "Old Picture Books," published by Methuen, is a delight, and he has contributed the volume "Early Illustrated Books" to that most informative series edited by him, "Books about Books" (London: Kegan Paul, Trench, Trubner & Co., 1893), which also includes

"Early Printed Books" by E. Gordon Duff, "Books in Manuscript" by Falconer Madan, "Book Plates" by W. J. Hardy, "Book Bindings" by Herbert P. Horne, "The Great Book Collectors" by Charles and Mary Elton, and Pollard's "The Decoration of Books." "How to Collect Books," by J. Herbert Slater, editor of the British "Book Prices Current" (Macmillan), has an opening chapter giving the small points that bibliophiles—in general the least communicative of creatures concerning their affairs—take for granted people are born knowing. The *Fortnightly Review* printed in 1901 an article of "Book Collecting as an Investment," afterwards reprinted.

The collector, whether of early, rare, curious or fine printed books, depends greatly on his works of reference. He is always verifying an item in Hain or Brunet, or in Evans' "American Bibliography" (Chicago, Privately Printed, 1903, 8 vols.) if it is an American imprint, or in Updike if it is remarkable as printing. Practically all the books now extant that were printed before A.D. 1500 have been described; but to find your way among the bibliographies of "incunabula" R. A. Peddie's "Fifteenth-Century Books" (London, Grafton, 1913) is needed. Careful check-lists seem to have been issued on all the early editions of famous authors, so that it is easy to tell whether or not you have stumbled on the first issue of the first edition, with the misprints where they should be.

Very few persons will ever buy fine printing as such, although many will be attracted by the reputations of certain printers. "Elzevier," "Franklin"

and "Strawberry Hill" (Horace Walpole's press) are imprints of interest to many; but their printing is decidedly second-rate. The reason for this is that printing is the hardest thing in the world to appreciate simply through being told. Only a real technical understanding enables the collector to gloat over one page and shudder at another, when neither page has what Alice required—"pictures or conversation." There will, however, be more interest in typography, old and new, since D. B. Updike's incomparable "Printing Types" (Harvard) has gone through two editions. Mr. Updike's Merrymount Press has been producing books as a commercial enterprise since 1893 and each one is a brilliant solution of the problems of typography. Bruce Rogers is the most famous designer of books now living; his cult is even greater in England than here. His imprint is generally on a limited edition, which promptly becomes a collector's item. Indeed, Updike and Rogers are the two American printers all of whose work is valuable to any typographic collector. Stanley Morison in England is bringing out "Four Centuries of Fine Printing" (London: Ernest Benn. Early in 1924) which will present hundreds of useful facsimiles. Once the collector learns what good printing is, he will probably acquire all the books of some one particular press, not yet very famous and then wait for time to vindicate his choice.

The best way to start the collecting game is to place a little list of "desiderata," on any subject at all, in (say) the Publisher's Weekly. For the rest of your life you will probably receive catalogues from

antiquarians on all the subjects there are. The same result may be obtained, I believe, by applying for membership in the British, or American, Bibliographical Society, or the new Oxford Bibliographical Society.

## § 85

## A BRIDE'S BOOKSHELF

*"A bride asks for books on housekeeping in all its branches, for immediate practical use, especially cookbooks that are economical and practical."*

"COOKING FOR TWO" by Janet McKenzie Hill (Little, Brown) has come to the rescue of many a bride in its day; it is a good beginner's book, and so is "The Plain Sailing Cook Book," by Susanna Brown (Scribner) which is really what the title says it is, and like the other is on a two-person scale of measurement. "Better Meals for Less Money," by Mary Green, (Holt) keeps down the cost without sacrificing food values; there are 700 tried recipes, and some I've tried and they are all right.

When I began to use Mrs. Lincoln's "Boston Cook Book" (Little, Brown) it certainly had to be lucid or I wouldn't have understood it and economical or I couldn't have used it. I bought it because we were going to keep house in New Hampshire that summer, and the manuscript book I had just brought home from Europe, garnished with recipes dictated by brand-new European relatives, would have been as much out of place as huckleberry pie at Café Bauer. Mrs. Lincoln has been propped up alongside the egg-beater so many times that her pages would be nutri-

tious if boiled. I couldn't be expected to recommend any other cookbook with quite the same gusto, but I will admit that for a real encyclopedia Fannie Merritt Farmer's "Boston Cooking-School Book" (Little, Brown) is certainly a wonder, and that it would be hard to find fault with Isabel Ely Lord's "Everybody's Cookbook" (Holt) which is based on records for the past thirty years in Pratt Institute, where Miss Lord was Director of the School of Household Science and Arts. For cookbooks off the regular line, "Collette's Best Recipes" (Little, Brown) has a place of its own; it is real French recipes, not the fluffy international ones, but nourishing savory ones like *panade a l'oignon* and *haricot de mouton*—good old family fillers. "The Stag Cook Book" (Doran) is made of the contributions of a number of famous men, each telling how to make his favorite dish. It is a very good collection, for most men can cook one dish better than most women—given all the utensils in the house and someone else to clean up. The most literary of cook-books is "A Handbook of Cookery for a Small House," by Jessie Conrad (Doubleday, Page), to which the great Joseph puts a preface.

"The Up to Date Waitress," by Janet McKenzie Hill (Little, Brown), is a present help to the young employer. "House Decoration and Repairs," by William Prebble (Pitman), is a little book for a handy man. "The House Owner's Book" (Funk and Wagnalls) is for use in building or for maintenance; it is useful in carpentering, painting and plumbing matters around house or garage. "Home-Making Simplified," by Bertha Streeter (Harper), and "Marketing and

House Work Manual," by S. A. Dunham (Little, Brown), are helps in the wise expenditure of time and effort. "Cheating the Junk Pile," by Edith Peyser (Dutton), proves its value at a glance; it tells not only how to choose the various labor-saving devices, but makes a special feature of showing one how to keep them working at maximum efficiency instead of taking up room in the cellar. I cannot speak from experience in the effectiveness of books on domestic budgets, but I am told that "The Simplified Budget Method" in printed forms (Dutton) and "Getting Your Money's Worth," by Isabel Ely Lord (Harcourt, Brace), are easy to put into practice.

If one is taking up domestic management in a serious way, Lippincott's "Home Manuals" cover it in all its branches in a series of books by experts, intended for use as text-books for schools of domestic science, but excellent for reference by the woman at home. "The Business of the Household," "Home and Community Hygiene," "Clothing for Women," "Housewifery," "Laundering," "Practical Canning and Preserving," are among them. Henrietta Peabody's illustrated guides to good taste, "Inside the House Beautiful," "Outside the House Beautiful" and "What Makes the House Beautiful," come from the Atlantic Monthly Press. Amelia Leavitt Hill's "Redeeming Old Homes" (Holt) is an inspiring guide to that delectable occupation, making an old house into a new home.

Mary H. Northend's "The Small House: its Possibilities" (Dodd) is an excellent work for one with a little house to build, remodel, furnish or surround

with flowers. Charles White, author of "Successful Houses and How to Build Them," has a new one called "The Bungalow Book" (Macmillan), which goes into the small but greatly important details of building. McBride publishes a series of books about small houses of various types, good for buyer or builder. For conduct of the garden of a house large or small, get "Gardening with Brains," by Henry T. Finck (Harper), the most sensible book for a beginner and valuable to anyone with a plot of ground.

## § 86

## CHESS

*"What is the best book for a beginner in chess?"*

THE best and simplest for the beginner is R. F. Greene's "Chess," published by Bell in England and in this country, obtainable from the American Chess Co., 150 Nassau Street, N. Y., where Herman Helms holds sway and offers the largest variety of chess books anywhere obtainable. A much more elaborate book, also published by Bell, is Staunton's "Chess Player's Handbook," which has a magnificent collection of games, covers the same ground in greater detail, and is instructive both to the beginner and the advanced player.

## § 87

## THE EINSTEIN THEORY

*"What are the best books on the Einstein theory, and are any of these adapted to the uses of the ordinary human being?"*

THE theory of relativity is reduced to its lowest terms and floated into the consciousness of the ordinary human being on a tide of gentle humor in "Easy Lessons in Einstein," by E. E. Slosson (Harcourt, Brace). I am assured on good scientific authority that this work is thoroughly sound in its statements, and being myself in the matter of mathematics not even ordinary but subnormal it was a comfort to be able to feel — while I was reading this volume — buoyed up by the sweet delusion that I knew exactly what it meant.

"Gravitation versus Relativity," by Charles Lane Poor (Putnam), is a non-technical explanation of the principles of gravitational astronomy and a critical examination of astronomical evidence of relativity. In Ivor Hart's little volume, "Makers of Science" (Oxford University Press), there is a brief popular exposition of the theory under the title "Einstein and Relativity." The biographical method is employed in Alexander Moszkowski's unusual work, "Einstein the Searcher" (Dutton), which is set down in dialogues and besides its value to the student of this subject is one of interest to the psychologist.

The great authority being, of course, the discoverer himself, the greatest interest and value attaches to his own works, "Relativity," by Albert Einstein (Holt), and the one added after his recent visit to this country as the result of his lectures here, "The Meaning of Relativity" (Princeton University Press).

And now the immensely popular "relativity film" appears in book form with amusing and convincing pictures, as "The Einstein Theory of Relativity," by Garrett P. Serviss (E. M. Fadman).



# CHILDREN AND EDUCATION



## THE BABY: HIS CARE AND COMFORT

*"What reliable, authoritative books on infant care are there for an uninformed, inexperienced woman to read before and after the advent of the first child? I would like to get the best modern authorities."*

"GETTING READY TO BE A MOTHER," by Caroline Conant Van Blarcom, author of the standard work "Obstetrical Nursing" (Macmillan), is practical, sympathetic without being sentimental, and wastes no words. It is in line with what is being done at maternity centres and may be used to supplement their instructions. Another is "The Prospective Mother," by J. Morris Slemons (Appleton), of which a new edition was recently issued; it is scientific but not technical. "Healthy Mothers" is the latest addition to popular works on prenatal care; it is by Dr. S. Josephine Baker, whose record of service to child hygiene and public health is nation-wide. It is the first of three little books and is followed by "Healthy Babies" and "Healthy Children" (all Little, Brown).

The trained nurse is scarce out of the house before the young mother has come to look upon some book or books with the same affection with which a nervous non-swimmer regards the life-preserver under the berth. In my day it was scarcely legal to bring up a baby without Dr. Emmett Holt's "Care and Feeding

of Children" (Appleton), and this, with Dr. Charles G. Kerley's "Short Talks with Young Mothers" (Putnam), still holds a place of honor in thousands of young families, but there are now others to put with them, some of which I wish I had had. Not that I have the least fault to find with the resplendent product that issued from my own nursery — whether the resplendence was because of my efforts or in spite of them I do not ask — but because if I had had Mary E. Bayley's "Practical Talks on the Care of Children" (Dutton), or Dr. Alan Brown's "The Normal Child: its Care and Feeding" (Century), or Edward P. Davis's "Mother and Child" (Lippincott), for instance, I should not have called up the doctor so many times to ask what to do for a perfectly well child.

Just ahead of the time when you still know where a baby is if you have taken your eye off him, a sympathetic and practical book is waiting, "The Health of the Runabout Child," by William P. Lucas, M.D. (Macmillan), which goes "from mother's lap to the school gate." Meanwhile get Maximilian Groszmann's "Parent's Manual" (Century, 2 vols.) into the house, for its studies of infant development are succeeded by thoughtful advice on the upbringing of little children. It is never too soon to read "Child Training" and "Talks to Mothers," by Angelo Patri (Appleton), for he has the understanding heart that mothers ought to have and clearer eyesight than some of us seem to have. "Outlines of Child Study," a manual with excellent selective bibliographies, edited by Benjamin C. Gruenberg for the Federation of Child Study

(Macmillan), is a guide for teachers or for clubs interested in this study.

"The Child at Home," by Cynthia Asquith (Scribner), is one of the most readable of the child-training books, and her methods, which are those of sweet reasonableness and getting the fun out of it, are as far as possible from the deplorable ones vaunted by the other Mrs. Asquith in her autobiography. But as the book is written for British conditions, involving a better system of nurses than we here enjoy, it is out of the reach of a struggling ménage.

§§ 89, 90, 91

### CHILDREN'S READING

THERE is no subject on which I receive more impassioned letters than on children's reading, and none on which advice printed in the Guide brings out more additional information from parents and guardians. It would take a book to hold a set of representative questions, and not to take too much space in this book I have selected those about which the most correspondence has centred. Before I begin I must make obeisance to Miss Annie Carroll Moore, whose "Roads to Childhood" (Doran) is so good a book of advice on children's reading, with brief lists so well-chosen, that I refer to its pages people interested in starting children on a love of books.

*"What books should be ready for the use of a two-year-old who is so fond of her 'Real Mother Goose' (Rand, McNally) that she soon will want more? The selection should go to her fourth year."*

FOR the present and for some time to come, Beatrix Potter will fill the bill nicely. No child has had a fair chance in life who has not been given her "Peter Rabbit," "Two Bad Mice" and the long line that follows (Warne). Fortunately, most children do have that experience. But long before you have come to the end of the line, get "The Pinafore Pocket Story Book," by Miriam Clark Potter (Dutton), an ideal collection of very short stories for little children and the perfect book for a family of assorted small sizes. Read aloud "Three Kittens See the World" to the littlest child for a starter; pick out the ones about baby animals and very little children to read first. There are short poems with the right touch, and outline pictures for loving crayons to color—in short, a darling book. And right after it comes "The Giant of Apple Pie Hill," by the same author (Dutton) and off the same piece.

At this early age pictures, rhymes and repetitions are what counts, and for subjects, those in the child's own experience. Fairies come much later; they are wasted on a child to whom the world itself is fairyland, as it is if you are seeing it for the first time. Tell stories that begin "when I was a little girl," and sing rhymes and songs—always sing to babies, whatever and however you sing. Whatever poetry you read let it include "Hiawatha's Childhood" and do not be surprised if the child suddenly begins to recite it; that poem is as catching as the measles. Read aloud Walter de la Mare's "A Child's Day" (Holt), and "Peacock Pie" (Holt), and of course "A Child's Garden of Verse"; another lovely set of poems is

"Under the Tree," by Elizabeth Madox Roberts (Huebsch), and Mrs. Schuyler Van Rensselaer's "Many Children" (Atlantic Monthly Press), with its delicate illustrations by Florence Ivins, is a real treasure.

Keep the right picture-books on hand, beginning with Caldecott and Kate Greenaway, and if you invest in "An Argosy of Fables" (Stokes) collected by Frederic Taber Cooper, you will have not only a world-wide and age-old treasure of fables but the full-page animal pictures of Paul Bransom, thrilling enough. The most beautiful alphabet-book that I know, one so lovely that the *edition de luxe* is treasured by collectors, is the "A B C Book" by C. B. Falls (Doubleday, Page). This gorgeous production is printed in four colors from wood blocks, and I can testify that children respond to its charm as readily as experts, whether for the same reasons I know not.

From the picture-books one passes to "The Velveteen Rabbit," by Margery Williams (Doran), which is doubly beautiful from the pictures of William Nicholson, and if you think his stuffed rabbits are too emotional you do not know how emotional a stuffed rabbit becomes when properly loved by a little child. Some of Carl Sandburg's "Rootabaga Stories" (Harcourt, Brace) can be read aloud to a four-year-old; the inimitable one about the wedding procession of the rag-doll could and should be read aloud to anyone at all — but I have found that in general this book is more popular with older readers. "The Memoirs of a London Doll" (Macmillan) is an old, old

book discovered and republished, and though it is said to be for readers "from six to eight" my mother says this should be "from six to eighty," because anyone reading it finds that it brings back the long line of dear dead dolls that you thought you had forgotten — they all come back as this little creature tells her story.

"Knee-High to a Grasshopper," by Anne and Dillwyn Parrish (Macmillan), is a book that comes pretty early in a child's reading and would last for some time; children find a peculiar charm in details of littleness, and this tiny man's world is charmingly set forth. Most of these books are too new to have entered the regulation booklists; a good way to make sure that you have the "regulation" books is to get the "Little Library" or for the next older stage, the series of "Children's Classics" issued by Macmillan, books like Aesop and Gulliver in compact and portable volumes with colored pictures.

Although this list is supposed to provide for the immediate needs of a young child, there is no reason why a young child should be given only the books immediately needed. Here is some good advice from a mother in Alabama whose little boy has at seven a "well-stockéd library that he has not entirely grown up to."

*"During the years that he was a baby, every Christmas and birthday and Easter, when he was happy with a ten-cent toy, I gave him several of the more or less expensive books, realizing that the time was coming when he would ask for such expensive toys*

*that there would be no surplus left for books. When one is five and wants a fire-engine automobile there isn't a penny left over for a Jessie Wilcox Smith 'Child's Garden of Verse,' or a fairy-book illustrated by Rackham, and when one is six and wants a dog, or seven and wants a bicycle above anything else in the world and has already learned to ride one, it would be disappointing to get Howard Pyle's King Arthur books. So during the stuffed-animal years Nicky received such trifling gifts, to his infinite satisfaction, and his bookshelves were filling even unto Van Loon and the holiday editions of 'Kidnapped' and 'Treasure Island.' Many of the books he has not yet read, but he has handled them, studied the pictures, and is eagerly waiting the time when he will read them."*

I was at some pains to get the reading-list of this little boy, after finding that he loved the books of Padraic Colum — for it is my firm belief that a collection of these works — from "The Children's Homer" along the line to "The King of Ireland's Son" (Macmillan) — is one of the most potent forces for the early development of a love of simple, beautiful English and its use to convey sincere and beautiful thoughts. So I was glad to find that he had begun with just the picture-books above recommended, with Leslie Brook added, and that he adored — as I think all normal children do — "The Story of Dr. Dolittle" (Stokes), by Hugh Lofting. Of course they must have the two sequels to this delightful work, for there

is scarce any letting-down of the interest in either of them. He has read Selma Lagerlöf's "Wonderful Adventures of Nils" (Doubleday, Page) two or three times and knows his "Wonder Book" and "Water Babies" — there is a new "Wonder Book" with pictures by Rackham (Doran) and a new "Water Babies" illustrated by Warwick Goble (Macmillan). He knows Howard Pyle from the "Wonder Clock" and "Pepper and Salt" (Harper) to his adored "Robin Hood." The Burgess Bird and Animal Books (Little, Brown) are both treasured, and he loves "The Rose and the Ring" and "David Blaize," but his mother is saving "Alice," for she thinks it should not come too early, and I agree with her. Also, do not expect a child to find this book humorous. Years after, he will read it again and make the surprised discovery that it was funny. "The Wind in the Willows," by Kenneth Grahame (Scribner), is another of the books that a child simply must have at least a chance to read some time during his childhood. There is an edition with Bransom's pictures, too. "The Adventures of Maya the Bee," by Waldemar Bonsels, (Seltzer), is a demure funny book that a child can read as well as a grown-up, and that indeed a child will read again when he is grown up — for it will be here then — and delight in the things he will find in it that he missed the first time.

There is one old favorite I'll never go back on, because my own child had it by heart, and that is W. A. Fraser's "Mooswa" (Scribner), and there is a fine new animal book by Samuel Scoville, "Wild Folk" (Atlantic Monthly Press), and from this house

comes also Ralph Bergengren's lovely book, "David the Dreamer." Once a child gets into the fairy-tale age he will go through the literature of this subject like a forest-fire and ask only that he may get enough of it, but there are two new books that he should know about at this time of life. One is "The Black Cats and the Tinker's Wife," by Margaret Baker (Duffield), which is illustrated in silhouette and altogether lovely; it has the added value of being just the book for a convalescent child. The other is a composite volume called "Number One Joy Street" (Appleton), which is the joint production of Eleanor Farjeon, Walter de la Mare, Rose Fyleman, and other true child-lovers, and has the charm that I remember used to attach to annuals like the British "Chatter-box" of my own childhood, only more so.

Don't read adventure stories out loud. It is pauperizing a child's ingenuity. There is no better way of getting him to read for himself, once he has the trick of reading at all, than by giving him a fair start on a good yarn like "The Mysterious Island" or Samuel Scoville's "The Inca Emerald" (Century) and then handing over the book. And mothers who love to read aloud to their children should remember that children ought to read aloud to mother part of the time.

I am often asked for an easy star-book for little children. Gaylord Johnson's "The Star People" and "The Sky Movies" (Macmillan) will make the sky a part of the child's world. And I am often asked for advice on puppet-plays and their production in the home, and am glad to tell of "The Tony Sarg

Marionette Book " (Huebsch), which tells how children can make and manipulate a marionette show of their own, and gives two plays written by Anne Stoddard with the needs of the young producer in mind. This little Alabama boy and his mother have had great success with "Snickerty Nick," their puppet production of the play by Julia Ellsworth Ford published by Moffat Yard, and with a puppet dramatization of "Epaminondas," a story of a little colored boy and his mammy in Sara Cone Bryant's "Stories to Tell to Children" (Houghton, Mifflin). The little boy's mishaps and his mother's admonitions lend themselves delightfully to puppet production.

### SCARING THE CHILD

*Here is a letter from an indignant patron who had received from me a list of books for a child between five and six, to read aloud.*

"I SAID that I wanted a book containing stories which would contain nothing to frighten her. I had had much difficulty in finding what I wanted because authors who write for children do not use simple language, in the first place, and one has to translate what they say into language the children can understand. Then they tell of fairies, good and bad, and goblins and giants, so that sensitive children are frightened to be alone or in the dark. . . . Well, I took your list to the public library and looked over what they had there, and they indorsed your suggestions and recommended that I get 'The Dutch Twins' first.

"So I went to Houghton, Mifflin's near by and

selected it from the set of 'twin' books, as the lady in charge seemed to think it was the simplest and best to start with. Full of confidence from a superficial looking over, I started it and read it through to my grandchild without having to translate the wording or change anything till the last chapter, when as I was reading along never suspecting any danger ahead I ran bang into the story of the man who took the children up into his attic and chopped them up and put the pieces into a pickle barrel in the cellar.

"Hereafter I shall buy no more books without reading them through *myself*. I cannot understand why authors of children's books cannot write a simple, normal story and why people who are authorities on such books do not seem to realize the dangers which exist in their books."

I should say that a child so hyper-sensitive ought not to be read to at all.

The longer I live the less reason I see for making a steady practice of reading to children, anyway, unless they have something the matter with their eyesight. Why not save it for getting over children's diseases? I cannot remember my measles literature, but the bright feature of scarlet fever was that it lasted long enough for "The Virginians," "Adventures of Philip," and "Vanity Fair." As I recall my beginnings, my parents sang to me a great deal, recited any amount of poetry, and when desired to "tell what it says" in my picture books, read it for me over and over again.

But a book, it appeared from their conduct, was something you had to get by yourself. You opened it,

fixed your eye upon the page, and became at once mysteriously happy, so that when addressed you seemed to come back from somewhere. I tried to produce this effect, not always with the book right side up; it must have been at an early age, for, by five and a half, my family discovered that I had been reading for some time. I have an idea that if I had been conscientiously read to I would have "exploded into reading" much later.

But the question of terror in children's stories gets at the subject from another angle. As I recall my early terrors, they always came to me by word of mouth, never through anything I read, and I had the run of a library from which even Grimm was not shut out. There was a tone in my mother's voice reading, "Give me three grains of corn, mother," that almost broke my heart. I know a little boy who cries at "Little Brown Brother" and two babies that have always sobbed at the sound of a violin. Fear lives deep down under the mind. The idea of death or of bloodshed did not break my heart because it never really got into my head. In that story of St. Nicholas and the boys in the pickle tub the point was not that they were cut up, but that in the end they popped out all put together again. This was manifestly as things should be, like the comic strips in which one falls three stories and just bounces.

And when I did shiver over adventures, like those of Curdie in the mine in "The Princess and the Goblin," it was with that blessed sense of duality that a child of eight or nine so savors — the power reading gives of taking part in desperate deeds and knowing

all the time that you are perfectly safe. But if some one had read these same stories aloud to me, some one with an adult experience with death and pain, this experience could very well have colored their tones and started within me vibrations of vicarious fear.

This is an important matter, this relation of children's fears to children's reading, and one that deserves all the pains one must take to come to some working basis on which to deal with it. We have dug ourselves out of that deplorable time when we brought up children on poems like Jane Taylor's "Poor Little Baby" — though it was not so long ago that an eminent French composer set to music the lullaby that goes "Sleep, my darling, and remember that every naughty deed you have done to-day has added another thorn to the Saviour's crown; *now*, go to sleep?" Then came the reaction, when all the fairy tales were decarnalized and when I remember I was asked by the mother of one of my Sunday school pupils not to tell the story of the crucifixion because it was "so brutal." Now we are, I think, trying to get nearer equilibrium; we realize that to frighten a child is not only to make a wound but to leave a scar, but we are beginning to realize also that we have not always known just what does and does not frighten a child.

Here is a little girl who, in my opinion, will be better left to get her folk-lore by herself in the natural course of reading to herself; there are lots of things to do at her time of life besides listening to stories, and by the time she is ready for "The Children's Homer," in which there are a number of people

handy with weapons, or "Treasure Island," or "Peter Pan," she will quite likely have developed a certain spiritual resistance. And some spiritual resistance really is necessary, if we are going to live with our eyes open.

## § 92

### DEVELOPING A TASTE

*"I am the father of a healthy boy of fifteen. His mother and I are not 'literary,' but we have a healthy interest in life and enjoy the Atlantic. The boy gives promise of being a rather fine type of man: his scholarship is excellent and he is a natural leader, a first-class Boy Scout and mountain climber, having for his age an unusual appreciation of the beauties of nature. The point at which he needs help is in the matter of forming a taste for good reading as one of the durable satisfactions of life.*

*"I can't see that he cares for poetry at all and fiction makes little appeal to him. Of his 'required reading' last year he cared little for 'A Tale of Two Cities' and nothing for 'The Odyssey.' He has enjoyed 'Sherlock Holmes,' 'Two Years Before the Mast' (says it's true), and 'Treasure Island,' 'Kidnapped' and 'David Balfour.' His interest in girls is developing slowly and he has no use for love-stories — calls them 'mush.'*

*"What books can his mother and I read aloud with him this winter — books we all will like?"*

HERE the problem is to help a boy not to clean out the junk-pile that often gathers around a "born

reader," but to furnish a spacious, well-proportioned and bare mental apartment with what will make it a good place to live in.

The first step is to determine which of the popular, rapidly moving writers that an active boy is apt to like will lead him naturally in the direction of better writers. Second-raters in literature lead up or down. "Sherlock Holmes" decidedly leads up. It suggests a starting-point for a series of winter evenings with Conan Doyle's historical novels, "Micah Clarke" or "The White Company," full of stirring incident, dependable as to history, sound in workmanship. Masefield's "Jim Davis" follows naturally, and once caught by the magic of his style there is his "Lost Endeavor," a story of peril that puts young or old on the heights. Love of nature and something of the naturalist's spirit — it calls for both — lead a boy toward W. H. Hudson; I should begin with "Idle Days in Patagonia" because it has such good animal stories, but most advisers would tell you to start with "Far Away and Long Ago." Anyway, have that ready, and "A Little Boy Lost." He has already had all the boy-Stevenson: "The Master of Ballantrae" for instance, so far as a boy reader is concerned, complicates a slashing story with psychological subtleties, and the sympathy is divided, which a young person always resents. Sympathy goes all one way or the other, gloriously undivided, in "The Three Musketeers," which may be one reason why boys like it so much.

Of course he thinks love stories are mush, but for all that a slight sprinkle of girl won't ruin a story

for him along about now. Only the girl must stay in the background; there must be no manner of doubt that the story is about the hero. The girl is the admiring audience; she is there to be rescued and things like that. "The Virginian" is as far as a normal North American boy will go with romance at this time of life. "Captain Blood" has the right idea—plenty of action and the lady taking her chance along with the rest. Sabatini does not write for boys but boys really get the most out of him. Almost all Kipling is taken gladly by this age, "Captains Courageous" and "Kim" especially, and the popularity of "Stalky and Co." is high. Some of the best American literature a boy will devour without knowing it is literature at all—"Tom Sawyer" and "The Adventures of Huckleberry Finn," for instance. I should have thought Edgar Lee Masters's "Mitch Miller" would have come along after "Tom Sawyer," but it seems to be more read by grown-ups.

About this time a boy's nerves are so solid he likes to take a chance on them with ghost stories and tales of the grotesque. It looks to me as if the middle teens were now or never with Poe. But not his poetry. My own recipe for getting a taste for poetry on the palate of a youth who has shown no sign of it is to start with a fairly long narrative poem with a strong plot-interest. I owe to Walter Scott's "Lay of the Last Minstrel—begun in desperation one rainy day on a farm—my discovery, still at an early age, that there was some sense in poetry after all. I know of not a few adults who were led along by the story in Masfield's "Ever-

lasting Mercy" or "Widow in the Bye-Street" until just before the close they found to their surprise that they had been reading poetry, and in every case they are reading poetry still. Macaulay's "Lays of Ancient Rome," John Hay's "Pike County Ballads," the verses of Robert Service—this is as far as most of our boys go of their own accord up the slopes of Parnassus. If they suddenly develop an interest in lyric verse, extending perhaps to its construction, their parents are about to have other than literary problems on their hands.

Returning for the moment to books that lead up or down, Joseph Altsheler is one of the small but highly important group of writers for young people who supply an impulse toward reading for pleasure strong enough to carry the reader past their own works. Louise Alcott often does this for girls. I once knew a girl of fourteen who had never of her own impulse read through a book; she could read, of course, and she had begun books now and again and even finished those prescribed for her by the school that she attended, but she had never gone through one on her own steam. I told her perplexed parents to try her on "The Story of Dr. Dolittle," by Hugh Lofting (Stokes), and one week later received a demand from her, relayed through them, for "another book exactly like 'Dr. Dolittle.'" That was two years ago and she has been reading more or less ever since. She will never be a book worm or what you call a "natural reader," but has found out that reading need not be a task. Often enough it takes some one book like that to give a child the initial shove through

the door of delight. Samuel Scoville's "Inca Emerald" (Century) and the rest of his adventure-natural-history tales are enough to give a pretty strong shove. Joseph Altsheler will do for the boys of this generation what Cooper would do for them if they could be induced to read him. For let the parent take it to heart—so far as young people are concerned, Cooper and Scott are past praying for.

So much for advice, now for a warning. Make it your business to find out at least a year ahead—earlier would be better—what are to be your son's "required readings" in school and read them aloud with him for the story, for fun, for anything in the world but a task, before the classroom gets a chance at them. Thus only can you save for him some of the masterpieces of English prose and poetry. I have never re-read a line of any piece of literature I read for the first time in college preparatory work. Even the most inspired and inspiring of teachers cannot avert the danger, for with the best will in the world the student cannot be allowed to form his own opinions about the poem or novel, or even take the opinion of his teacher; he must in a measure forecast and adopt the opinions of the board of examiners. This may be the reason, rather than grubbing methods of study, why gifted pupils hate books they studied in this way; they resent the selling-out involved. Read in the family circle as any other book is read aloud, the boy hears let us say "The Vicar of Wakefield" as Goldsmith meant him to hear it, comes to the class with a great advantage over the others, and may take out of it something that examinations cannot

take away. Otherwise the literature comprised in required readings will be thrown to the wolves to ensure getting past the gate of the university.

### § 93

#### NATURE BOOKS

*What books shall I take to the country for the use of children interested in all natural objects to be found there?*

“EVERYDAY MYSTERIES: Secrets of Science in the Home,” by Charles G. Abbot (Macmillan), comes into play as well in town as out, but the “Young People’s Shelf of Science” which it begins, and which is edited by the author of “Creative Chemistry,” has for its second volume “Dwellers of the Sea and Shore,” by William Crowder. “Little Sea Folk” by Ilsien Nathalie Gaylord (Little, Brown) is a book of stories that may be taken to the beach by one in charge of even younger children, up to say twelve. The field books published by Putnam are pocket sized and shaped; their information is reliable, and in arrangement most convenient; there are those by F. Schuyler Mathews, “Field Book of American Wild Flowers,” and of “American Trees and Shrubs,” and “Wild Birds and Their Music,” with two on birds and on flowers for younger enthusiasts. Then there is one that I wish I had had when I used to prowl about with a hammer looking for rocks, only it did not come out until this year, Frederic Brewster Loomis’s “Field Book of Common Rocks and Min-

erals," in the same series and like the others with beautiful color plates and pictures. Another volume is Frank E. Lutz's absorbing "Field Book of Insects," and "Taming the Wildings" by Herbert Durand, is for lovers of wild flowers, shrubs and ferns who engage year after year, as summer residents will, in the adventure of making things brought in from wood and field grow happily in a corner of the garden. "Nature's Craftsmen," by Inez McFee (Crowell), is a book of stories about the building of spiders, moles, ants and many other mechanics that a child may watch in action; it is the kind of book brought into existence by the demands of parents and children for "true stories of wonder." For these, however, no one can match J. H. Fabre; what could be more dramatic than "This Earth of Ours" (Century), which though written for young people deals with biology in the large, or the long line of minute and devoted studies of the home-life of insects, "The Life of the Spider," "The Life of the Bee," "The Life of the Caterpillar," "The Life of the Grasshopper," "The Mason-Bees," "The Mason-Wasps" or even the story of the shy and sinister scorpion, latest of these volumes (Dodd, Mead publishes these). I think I have normally less interest in insects than in almost anything else, but let me read ten pages of Fabre and I feverishly pursue their lives and loves through the whole book and leave off determined to spend hours every day watching bugs.

The large and beautifully illustrated volumes of Doubleday, Page's "Nature Library" will be constantly consulted by young naturalists who are so

fortunate as to have a line of them in a country-house library, not only the old favorites, "Bird Neighbors" and "Nature's Garden," but the "Butterfly Book," the "Frog Book," the "Moth Book," the brilliant "Mushroom Book" and the fairylike one on "Mosses and Lichens." Doubleday, Page publishes also the convenient set of "Pocket Nature Guides" and the "Pocket Nature Library." A book to companion a forest-lover and take a department not otherwise provided for is "How to Know Wild Fruits," by Maude Gridley Peterson (Macmillan), a guide to plants when not in flower and an introduction to the woods in Fall. "The Fern Lover's Companion," by George Henry Tilton (Little, Brown), is a small beautifully illustrated book for field use.

"The Star People," by Gaylord Johnson (Macmillan), now comes in a dark-blue box with its companion "The Sky Movies," and together or apart make the ideal sky guide for very little children. It is a wonderful thing to give a little child the freedom of the sky; you never know until something brings it out later in life, how many of them are afraid of the distance, the aloofness, the unearthly quality of the stars. I think the very title of Mrs. Martin's excellent book for young people, "The Friendly Stars" (Harper), has had much to do with its wide success. Another good book on astronomy for the home observer is "The Splendors of the Sky," by Isabel M. Lewis (Duffield). "Making the Weather," by Alexander McAdie (Macmillan), is one of the Outing Handbooks, telling about weather forecasts; as there is so much more weather in the country it is a good

book to have on hand. Not to go farther up this road, the American Library Association publishes a pamphlet list of books on science for the lay reader.

Even very little children have reliable and readable books about natural science: the "Hexapod Stories," by Edith M. Patch (Atlantic Monthly Press), read aloud well to very young listeners, and the second volume, "Bird Stories," and Edward W. Frentz's "Uncle Zeb and his Friends" (Atlantic Monthly Press), are good rainy-day reading for a somewhat older child. For any age the same house issues Samuel Scoville's nature sketches, "Everyday Adventures" and "Wild Folk." I am especially fond of a series of books about small animals, wild but not too wild, by Joseph Wharton Lippincott, "Gray Squirrel," "Red Ben the Fox," "Bun the Wild Rabbit" and "Striped Coat of Skunk" (Penn), for they are as real as the photographs that illustrate them. "The Burgess Bird Book" and the corresponding books for animals and for flowers (Little, Brown), are loved by little children. Waldemar Bonsel's delightful "Maya the Bēe" (Seltzer) belongs with the romances, but it is hard to stop short of these in naming nature stories for children's reading, one merges so gently into the other — nor indeed should I be too careful in keeping them apart at that age.

## § 94

### FRENCH FOR LITTLE CHILDREN

*"What is a good French language primer for use in instructing a very little child?"*

I NEVER tried to teach French to little children, but I have seen so many of them "explode into reading" English with the assistance of Beatrix Potter that I don't see why it would not be a good idea to give the French translations of her immortal works a chance. There are already four of them (Warne): "Pierre Lapin," who is of course Peter Rabbit; "Jeannot Lapin," the Gallic counterpart of the adorable Benjamin Bunny; "Poupette-a-l'Epingle," who is Tiggy Winkle, and "Sophie Canetang," who is Jemima Puddleduck. Also there is "Little Black Sambo" in French as "Histoire du Petit Nègre Sambo" (Stokes), which children seem to love as well in one language as another.

But no very little child should get a language out of books. What are their ears for?

My files hold a confirmation of my belief that reading aloud to little American children in French would help to start them happily on the language. In a letter from a mother in Texas, she told me: "My own six-year-old's best-loved books are in French. We began with Mme. de Ségur's books when she was four, translating every sentence as we went along. Even that could not spoil 'Les Malheurs de Sophie' or the rest of that series, 'Les Petites Filles Modèles' and 'Les Vacances.' We've read them so many times that they don't have to be translated now, and we have found a very happy way of learning an idiomatic French without lessons. In fact French seems to be preferred to English, but then children naturally prefer foreign languages and learn them so easily. 'Memoires d'un Ane' and 'Nouveaux Contes des

Fées,' by Mme. de Ségur, are very good too. Mme. de Pressensé has written just as interesting stories, but they are about children of a newer France; Mme. de Ségur's children belong to the old régime and her books are better to begin with, because they come in the Bibliothèque Rose—such pretty books with so many pleasing old-fashioned pictures."

The Boutet de Monvel colored picture-books have a beauty and charm to which children instantly respond; Anatole France's "Our Children" and "Boys and Girls" with these pictures are published (Duffield) in English translations, and a story recently brought back into print, "Susanna's Auction" (Macmillan), has his funny black and white pictures. This is a vivacious tale that you would not think children would like if you did not know that they always delight in stern morality applied to other children.

"Plays for Children in French and English," by Caroline Thomason (Penn), has "La Belle et la Bête," "Barbe Bleue," "Cendrillon" and other old friends, with the equivalent English speeches alternating on the page; there are pictures and directions for nursery or school performance with old French songs given for incidental music. That brings me to the most important feature of all, which is that the child should from the earliest possible moment hear French sung and sing the children's rounds and songs like "*Nous n'irons plus au bois*" and "*Sur le pont d'Avignon*." The repeating couplets and the singing quality are both features that make for language learning.

## § 95

*"I would like a twenty-book collection on education, suitable for a complete library for the reader with an interest in pedagogy or as a starting point for a professional collection."*

For the nature and function of education, "Democracy and Education," by John Dewey (Macmillan), David Snedden's "Educational Sociology" (Century), Franklin Babbitt's "The Curriculum" (Houghton, Mifflin).

For historical background, Joseph K. Hart's "Democracy in Education" (Century), Elwood Cubberley's "Readings in the History of Education" (Houghton, Mifflin).

For practical problems of education, M. V. O'Shea's "Everyday Problems in Teaching" (Bobbs, Merrill), Sheldon Davis's "The Work of the Teacher" (Macmillan), and Colin Scott's "Social Education" (Ginn).

For modern developments, especially in the application of scientific measurements, Robert Rusk's "Experimental Education" (Longmans), Sidney and Luella Pressey's "Introduction to the Use of Standard Tests" (World Book Co.), Herbert Woodrow's "Brightness and Dulness in Children" (Lippincott), "How to Measure," by G. M. Wilson and K. J. Hoke, (Macmillan), "The Measurement of Intelligence," by L. M. Terman (Houghton, Mifflin), John and Evelyn Dewey's "Schools of To-morrow" (Dutton), "The Gary Schools: a General Account," by A. Flexner and F. P. Bachman (General Education Board, New York).

For theoretical basis of education, including its foundations in other sciences, "The Philosophy of Education," by H. H. Herne (Macmillan), "The Principles of Education," by W. C. Ruediger (Houghton, Mifflin).

For its psychological phases, "Educational Psychology," by D. Starch (Macmillan), E. L. Thorndike's "Educational Psychology: Briefer Course" (Teacher's College), "Psychology of High School Subjects," by Charles H. Judd (Ginn).

## § 96

### THE TREND OF MODERN EDUCATION

*"The educational department of a woman's club wishes to outline a course of reading by which to obtain the more recent opinions of prominent educators of the United States on the trend of modern education."*

"MODERN DEVELOPMENTS IN EDUCATIONAL PRACTICE," by John Adams (Harcourt), a book that will give teacher or parent a good idea of how these currents are setting, discusses tests and standards of measurement; the drawing away from class-teaching, the contributions of the Dalton plan, the Gary system and the "play way," the project method, the use of psychoanalysis and the matter of free discipline. Taking these in turn, the most important book on the first subject for the layman's use is "Intelligence Testing," by Rudolf Pintner (Holt), an account of what is being done in our schools and colleges and

wherever intelligence tests are now used, in language that anyone can understand. "Methods and Results of Testing School Children," by Evelyn Dewey and others (Dutton), and the books of Lewis Terman. "The Intelligence of Children" and "The Measurement of Intelligence" (Houghton, Mifflin), are valuable to an understanding of this important development.

"Education on the Dalton Plan," by its originator, Helen Parkhurst (Dutton), is a complete explanation, with practical illustrative material. "The Play Way," by H. Caldwell Cook (Stokes), and "The Project Method of Teaching," by John A. Stevenson (Macmillan), inform the reader on these developments. As for psychoanalysis, which is yet on the outer edge of pedagogy, a first book for teachers is George N. Green's "Psychoanalysis in the Class Room" (Putnam), and one has been recently published by Seltzer, "The New Psychology and the Teacher," by H. C. Miller; neither has altogether broken with the old order.

To these I should add a new book that will be useful to the mother who directs the first steps of her children toward an education, as well as to the teachers and students for whose use it was no doubt intended, "The Child's Mind and the Common Branches," by Daniel W. La Rue (Macmillan). It shows how the mind of the little beginner regards and approaches school habits and subjects, from penmanship and spelling to arithmetic and the arts and crafts. "The Child and His School," by Gertrude Hartman (Dutton), is in the main a broad and well-

chosen bibliography; a school library that wishes to keep up with the interest aroused by progressive textbooks will do well to go by its suggestions for outside reading; there is another volume now to go with it, "Home and Community Life" (Dutton). "A Mother's Letters to a Schoolmaster" (Knopf) outlines the sort of school many a little boy besides this mother's son would like to attend. It is a beautiful school and I am glad the little boy isn't going to get it, because whatever he gets in the way of an education he is going to repudiate at the age of twenty and wish he had had the other kind.

Whatever you read, do not leave out "Moonlight Schools," by Cora Wilson Stewart (Dutton), the story of the establishment and maintenance of night classes for adult illiterates, first in Kentucky among the mountain people, then in Tennessee and the Carolinas, Alabama and other states. I am not ashamed to say that I found my throat badly choked more than once in reading this brave and cheerful record. Once interested in this phase of education you will find good collateral reading in Katharine Grey's novel, "A Little Leaven" (Lippincott), for she comes from that part of the world and knows what she is talking about. Nor must I leave out Lucy Furman's "The Quare Women" (Atlantic Monthly Press), about what goes on at Hindman Settlement School in Kentucky—and if you send to the Caney Creek Community Centre, Pippapass, Kentucky, for their "News Letter" that will tell you what they are doing about it.

If this course were not restricted to education in

the United States I should include in this list "The New Education in Europe," by Frederick W. Roman (Dutton), based on three years special investigation in leading foreign educational centres; "The Reform of Education" (Harcourt, Brace), by the Italian Giovanni Gentile; and the new edition of Margaret McMillan's "The Nursery School" (Dutton). This is in its way as moving as Mrs. Stewart's book, for the English type of nursery school, like the French *Maternelle*, is distinctly a slum institution.

I am often asked for a work on moral education covering in modern methods the field that used years ago to go down on the curriculum as "morals and manners." Dr. Henry Neumann, instructor in ethics and in education at the Ethical Culture School, New York City, has just prepared an important contribution to this literature — which was much in need of important contributions — in "Education for Moral Growth" (Appleton). It will be useful to teachers in every field of work, draws its illustrations from experiences from kindergarten age to college years, and provides a short selective reading-list for each chapter.

## § 97

### PHYSICAL EDUCATION

*"A graduate of a physical education course who has not taught for several years and now wishes to do so, desires to read the books that will enable her to catch up with what has been done in the meantime."*

"A Manual of Corrective Gymnastics," by Louisa Lippitt (Macmillan), not only states the case for this important department, but develops it in a series of exercises from those for posture to those that correct special weaknesses or maladjustment. The pictures and directions are so clear that they could be used without supervision, were it not — as this book wisely emphasizes — that much of this sort of work should be done only under the direction of an orthopedic surgeon.

The subject in general is treated in "The Administration and Organization of Physical Training," by Jesse F. Williams (Macmillan), and "The Pedagogy of Physical Training," by C. Ward Crampton (Macmillan). Various features are covered in William Skarstrom's "Gymnastic Teaching," published by the American Physical Education Association, by Clelia Mosher's "Health and the Woman Movement" (Woman's Press), and by Florence Bolton's practical collection of "Exercises for Women" (Funk and Wagnalls).

Sperling's "The Playground Book" (Barnes) has detailed instructions for various activities. In this connection the publications of the Play-ground Association of America, 315 Fourth Avenue, New York, are in demand. The famous collection of "Games for Playground, Home and School," by Jesse Bancroft (Macmillan), is always useful, and though "Spontaneous and Supervised Play in Childhood," by Alice Corbin Sies (Macmillan), is concerned only with very little children, it is an especially sympathetic presentation of the subject.

"The Dance in Education," by Agnes and Lucille Marsh (Barnes), just published, is the most important book on this subject, treating it in all aspects and giving not only very good illustrations, but the complete musical settings necessary. With every dance or exercise, references are given for the study of appropriate literature, sculpture and music.



## RELIGION



## MODERNISM AND FUNDAMENTALISM

*"I am sure that we are on the verge of another awakening of popular interest (which let us hope will be followed by greater popular knowledge) in those schools of theological thought labelled, for the moment, liberal and fundamentalist. What books will stimulate and reward this interest?"*

I NEED not search for the book to begin this list. It is either on the shelf that holds those volumes for which I have an especial respect, or it has been carried away from it by someone with just such an interest as this. It is "Evolution and Christian Faith," by H. H. Lane, Professor of Zoology at the University of Kansas (Princeton University Press), written because his students formally petitioned for a course of lectures answering their questions: "What is the theory of evolution and what are the important facts on which it is based; and what effect has the acceptance of that theory upon one's views of the Biblical account of creation and of the Christian religion?" There is the right ring about that demand and the right tone in the reply, which is a straightforward, simply-worded statement of the issues in the latest of the great "conflicts" that Professor Lane says have never been between science and religion, but between ignorant tradition and true knowledge.

The process of adjustment and its attendant bitter-nesses, so humiliating to one who loves both truth and mankind, would, I firmly believe, be hastened if the general reading public could be brought not only to read this book, but what is more difficult and even more important, to read it in the spirit in which it is written. It will comfort many a bewildered believer and strengthen many an idealist.

In the frame of mind thus induced these books will be welcomed: "The Theory of Evolution," by W. B. Scott (Macmillan), "Evolution," by Geddes and Thomson (Holt), and "The Doctrine of Evolution," by H. E. Crampton (Columbia), all of a general introductory nature. Then V. L. Kellogg's "Human Life as the Biologist sees It" (Holt), "The Direction of Human Evolution," by E. G. Conklin (Scribner), and the new edition of his textbook, "Heredity and Environment in the Development of Men" (Princeton University Press). Henry Fairfield Osborn's "Men of the Old Stone Age" (Scribner) continues to thrill new readers and old; it is by no means a new book, but the demand for it at libraries and reading-rooms never subsides. There are this year a number of new books on anthropology and primitive culture, popularly written and of sound scholarship, like Clark Wissler's "Man and Culture" (Crowell).

There are special reasons just now why so many are asking that the tenets of Christian faith be defined; for this "An Outline of Christian Theology," by William Newton Clarke (Scribner) is appropriate. A series of lectures was given at General Theological

Seminary, New York, by Oliver Chase Quick, and printed as "Liberalism, Modernism and Tradition" (Longmans), to aid in reconciling modern and traditional modes of thought. Other thoughtful and stimulating books are Henry Fairfield Osborn's "Evolution and Religion" (Scribner), and "Because Men are Not Stones," by Jabez Sunderland (Beacon).

I am so often asked for the name of a book on comparative religions, one that will inform a reader on the fundamentals of faith the world over and time through, that I am glad that Dr. Robert Hume of Union Theological Seminary has not only written a brief, lucid, sympathetic study and comparison of "Living Religions" (Scribner), but provided it with an admirable reading-list.

## § 99

### THE LIFE OF CHRIST

*"What is the best life of Christ from a historical or biographical standpoint, suitable for reading by a layman?"*

A good introduction to the life of Christ is "The Life of Jesus," by Rush Rhees (Scribner). The Appendix gives the names of a number of books of reference indicated for further reading. The chapters on the life and ministry of Christ in "New Testament History," by G. W. Wade (Dutton), are not only sound scholarship but stimulating to further reading.

Giovanni Papini says in the introduction to his "*Storia di Cristo*," "If Christ is to remain alive in

the life of men it is necessary to resuscitate him from time to time; not to color him with the dyes of the present day, but to represent with new words, with references to things now happening, His eternal truth and His never-changing story." This impulse, always strong in pictorial art in epochs when faith is strong, had shown itself not a few times and in many countries before Papini's book swept Italy and in translation as "Life of Christ" (Harcourt) became in a few months one of the most widely read books in America. "The Man Jesus," by Mary Austin, (Harper), is one of these; such an impulse undoubtedly underlies "Lives" like those of Bouck White and Upton Sinclair. Rollin Lynde Hartt has just written "The Man Himself, the Nazarene" (Doubleday), which will be heartily welcomed by those who are not in sympathy with Papini's methods. Readers of Papini's attack upon "lives of Jesus written for pious readers," in the introduction above quoted, should remember that his reading was conducted under different conditions from those under which books like any of the above and not a few others were written. No one who has loved that life and tried sincerely to tell why he loved it, has written a book without some beauty, some dignity, some value.

### § 100

## THE TEACHINGS OF JESUS

*"What books conform to the title 'The Teachings of Jesus' and are (1) for adults (2) uncomplicated with theology?"*

THE teachings of Jesus are so interwoven with his life that it is hard to separate them and harder to see why anyone should wish to, so in all the books on this list there is a certain amount of biography and in all the lives of Christ something that would qualify for this reader's requirements: "The Ethical Teaching of Jesus," by C. A. Briggs (1904); "The Ethics of Jesus," H. C. King (1910); "The Theology of the Gospels," J. Moffat (1913); "The Kingdom and the Messiah," E. F. Scott (1911); "The Teaching of Jesus about the Future," H. B. Sherman (1909); "The Theology of the New Testament," G. A. Bousset (1906); and "Jesus in the Experience of Men," T. R. Glover (1921). H. H. Wendt's "The Teaching of Jesus" (1892) is one of the most thorough and detailed discussions of the subject. While all these books could be read with interest by the layman, they are also adapted to the uses of the clergy or of teachers.

For the personal book of devotion or for a statement of first principles intended for individual reading, Clutton-Brock's heartfelt little book, "What is the Kingdom of Heaven?" (Scribner) is loved by many here and in England. In "The Simple Gospel" (Macmillan) Harold S. Brewster "seeks to interpret literally what the New Testament says is the teaching of Jesus." In one chapter of W. Garrett Horder's "The God that Jesus Saw" (Pilgrim) he has the courage to protest against leading children through Old Testament theology instead of "direct to the higher vision of Christ." "The Lord of Thought," by Lily Dougall and C. W. Emmett

(Doran), is a survey of religious beliefs current in Judaism at the time of Christ and the originality of His teachings in regard to them.

## § 101

### CHURCH HISTORY

*"What is a reliable and readable church history in one volume, and what works on epochs of church history would be of interest and value for a layman to read in connection with it?"*

"A HISTORY OF THE CHRISTIAN CHURCH," by Prof. Williston Walker of Yale (Scribner), is an excellent all-round book; it presents to the general reader in one volume what the theological student is accustomed to looking for in the famous and monumental "History of the Christian Church" (Scribner), by Dr. Philip Schaff and Dr. David Schaff, in seven volumes.

Dr. McGiffert's "History of Christianity in the Apostolic Age" (Scribner), "The Ancient Catholic Church," by Dr. Robert Rainy (Scribner), and "The Latin Church in the Middle Ages," by André Lagarde (Scribner), the two volumes by Dr. Thomas Lindsay of Glasgow on "The Reformation in Germany," and "The Reformation in Lands beyond Germany" (Scribner), cover the subject in chronological development. For one of a philosophic turn of mind — and one taking such a course of reading as this would be apt to be of that turn — Dr. McGiffert's "Protestant Thought Before Kant," and Edward Caldwell

Moore's "Christian Thought Since Kant," will be of great interest (Scribner). "The Church in America," by William Adams Brown (Macmillan), brings the history to the present time; it is a picture of present-day American Protestantism by a historian who is open-minded and hoping for unification.

## § 102

*"I am looking for a book dealing with the foundation of the Christian Church and the growth and development of her dogma, one to supplement Renan's 'Apostles' and 'Influence of Rome.'"*

THE latest of these is Kirsopp Lake's "Landmarks in the History of Early Christianity (Macmillan), an accurate, readable, popular summary of his scholarly series in several volumes, "The Beginnings of Christianity," Dr. Arthur McGiffert's "History of Christianity in the Apostolic Age" (Scribner) is a standard work generally regarded with high approval, and so is "The Apostolic Age in the Light of Modern Criticism," by Prof. James Hardy Ropes. "From the Gospel to the Creeds" is a small book by Dr. William O'Sullivan (A. U. A.).

## § 103

## DEVILS IN LITERATURE

*"Is Andrejev's 'Anathema' a development of the Mephistopheles symbol or a creation distinct and different from the evil spirits of Goethe's 'Faust,' Byron's 'Lucifer' and other embodiments of the same mythological figure? What other distinctive devils are there in modern literature?"*

I TAKE quite literally Anathema's own statement that he is "a mind that is searching for the Truth," "the wise Anathema, longing for Truth." He is, so far as I can see, pure intellect, accurate and materialistic; his emotional reactions are those of intellectual curiosity. He is alternately boastful — "I have penetrated the meaning of all things, the laws of numbers are known to me and the book of Fate is open to me" — and sick with longing "endlessly and terribly" for the truth. He can conceive it only as a name, something definite and communicable in definite terms.

When the Guardian of the Entrances tells him that "there is no name for that which you ask, no number by which to count, no measure by which to measure, no scales by which to weigh that which you ask," he is utterly baffled, being incapable of imagining anything not to be measured, weighed, or counted. He is not even a tempter, save as intelligence always is. He plays a fair game with the soul of David Leizer. In an honest attempt to work out a problem of good and evil, he endows a poor old Jew, dreaming and God-haunted, with great wealth and suggests that he divide it among the poor. When for a moment it looks as if the problem were going to work out in terms of demonstrable good, Anathema is sincere in his admiration of David. When the money is so spread out that no one is richer for it, when David, flying from the disappointment, dies under their stones with his last gesture one of giving, Anathema sees nothing but foolishness in what has been so patently ineffective. He reports to the Guardian that "David has mani-

fested the powerlessness of love and created a great evil that could be numbered and weighed," and is again baffled and cast down by the unreasonable reply that though this is all true and the numbers do not lie, "having died in numbers, David has attained immortality."

Anathema is all brain — that is why he has such deep wrinkles — and life has a way of taking an unfair advantage of pure reason. He is "the honest Anathema" who is being deceived eternally, "deathless in numbers, but as yet unborn to life," eternally restless, superficial and in self-defence flippant. The mind has to be when it tries, all by itself, to work out anything about the nature of life.

Anathema is my favorite devil, and modern literature is full of them. Andreyev's "Anathema" (Macmillan) will bear many rereadings; it is one of the world's great plays.

There is a chatty sort of devil in "The Brothers Karamazov"; he talks as much as everybody does in that long-winded family. Russian devils are many and various; the most famous is the one who plays the title rôle in Lermontov's "The Demon." On this the poet worked all his life; the scene is laid in the Caucasus and the story is pervaded with the spirit of the Orient. Sologub made a celebrated devil in his novel whose name in English is "The Little Demon." It is the story of a half-crazed official, Peredonov, and the mean little squeaking imp that embodies for him the dull and dirty monotony of his desk-ridden existence. Gogol's "Evenings on a Farm Near Dikanka" has a fine robust devil in it, with his sweetheart,

the witch. Franz Molnar's hero in "The Devil," a play so popular in New York that two companies were playing it at once on Broadway, was no more than the conscience turned inside out; what you leave out of your prayers, Molnar thinks, are prayers to the devil. Goethe's "Geist der stets verneint" and Marlowe's familiar spirit in "Dr. Faustus" have been subjects of plenty of explanation, and so have the Byronic revolvers and the leading man of "Paradise Lost," but not so much has been written about the demure and sardonic Lucifer of Anatole France's "Revolte des Anges," though he is neatly set forth by the author so well fitted to be the devil's advocate. There is even a trace of sulphur in Æ's noble book about revolutions and their heroes, "The Interpreters" (Macmillan), when Leroy (who might, with a little coaxing, be made to serve for Bernard Shaw) talks of what his Dark Angel tells him. There is a sentimental devil in Marie Corelli's "Sorrows of Satan," and a grotesque one in Poe. He is a perfect gentleman, who gives Don Juan a gentleman's chance, in Rostand's posthumous play, "La Dernière Nuit de Don Juan," and all he does with Don Juan after all is to set him in a Punch and Judy show to squeak his legend to a laughing world. For that matter, Ibsen's Button Moulder in "Peer Gynt" would do for a devil, if there were not a more familiar figure later on in the person of "The Lean One." To save her people Countess Cathleen sells her soul to travelling devils in Yeats's play, thereby involving the Irish National Theatre in theological difficulties, if one may trust George Moore. Carl van Vechten talks about devil-

worship in his novel "Peter Whiffle" (Knopf), and his admired Arthur Machen is an authority on the subject. For that matter, a book on it came out a year or so ago, "The Witch Cult in Western Europe" (Oxford Press), by M. A. Murray, and whether or not all its conclusions are supported by ironclad evidence, it is certainly mighty thrilling reading.

The most uncanny devil in modern fiction, and the one that I confess keeps me guessing in vain, is in the novel by C. F. Ramuz called "The Reign of the Evil One," in the European Library, published by Harcourt. In this a mysterious stranger comes to live in a mountain village and works a spell that seizes upon the reader, whether he quite knows what it is all about or not. And in "Georgian Stories" (Putnam), J. D. Beresford has a devil resulting from group hallucination, in "The Criminal." Space shuts the door on other fine contemporary fiends, letting James Branch Cabell slide through at the last moment his galaxy of demons in "The High Place" (McBride).



## THE DRAMA



## A DRAMA LIBRARY

*"A club wishes a list of books to serve as a reference library on the drama — historical, technical, critical — and for purposes of club study."*

FOR a cornerstone, Felix E. Schelling's "English Drama" (Dutton), and the two octavo volumes of his "Elizabethan Drama: 1558-1642" (Houghton, Mifflin), with the chapters on the drama in the "Cambridge History of English Literature" (Putnam, 14 volumes). The fifth and sixth of these are devoted entirely to Elizabethan drama, and special articles appear elsewhere in this and in the corresponding work, the "Cambridge History of American Literature" (Putnam). Benjamin Brawley's "Short History of English Drama" (Harcourt), a textbook useful for rapid reference, has an unusually large bibliography of plays and books about them, including series like the famous "Mermaid Series" (Scribner), "the best plays of the old dramatists"; the "Belles Lettres Series" (Heath), edited by George Pierce Baker; the "Masterpieces of the English Drama," edited by Felix Schelling with introductions by famous critics (American Book Co.); the admirable and inexpensive "Riverside Literature Series" (Houghton, Mifflin); the books to be found in the faithful "Everyman's"; in the inexpensive "Modern

Library" for contemporary Continental Dramas (Boni); the various annotated single-volume Shakespeares such as the Yale (Yale University Press), the Tudor (Macmillan), the Arden (Heath), the new Hudson (Ginn), and the pure pages of Rolfe's edition of Shakespeare (American Book Co.). From these the students of the history of English dramatic literature may select according to his needs.

The library should certainly provide itself with the two large illustrated volumes of Arthur Hornblow's "History of the Theatre in America" (Lippincott), indispensable for study of our theatrical development, and accompany it with Arthur Quinn's collection of "Representative American Plays" (Century), twenty-five from early ones like "The Contrast" and "Fashion" to the present day. "Representative Plays of American Dramatists" is a collection in several large volumes edited with copious and scholarly notes by Montrose J. Moses (Dutton). There are two very important new books on our drama and its production, "A History of The American Drama from the Beginning to the Civil War" by Arthur Quinn (Harper), which is to be followed by his book on our later drama, and Oliver Sayler's provocative studies of new movements in "Our American Theatre" (Brentano). Its lists of important productions and repertoires are valuable for reference.

The "Contemporary Drama" series published by Little, Brown has a valuable study of "The Contemporary Drama of England," by Thomas H. Dickinson, and corresponding volumes, each the most useful single volume on its subject for the American student,

on "The Contemporary Drama of Ireland," by Ernest Boyd, or "France," by Frank Chandler, and of "Italy," by Landor MacClintock, with more of them promised. The same publishers issue "The American Dramatist," by Montrose J. Moses. Barrett H. Clark's "Authors of British and American Drama" (Stewart Kidd) is full of valuable suggestions. Storm Jameson's "Modern Drama in Europe" (Harcourt, Brace), not a book to be read before one has read the plays it discusses, stimulates thought upon those that one has read and tends toward a keener sense of values. Dr. Isaac Goldberg's "The Drama of Transition" (Stewart Kidd) surveys the stage of the present day, almost of the present hour, in Europe and America, laying stress upon the plays and playwrights that illustrate the tendencies of the times; many of these are new to American readers. "Aspects of Modern Drama," by Frank Chandler (Macmillan), is an excellent book to keep ready to look up the plots of plays; it manages, in the course of its chapters on various subjects, to sketch the outlines of a great number of modern dramas.

The works of Clayton Hamilton — "The Theory of the Theatre," "Problems of the Playwright," and "Studies in Stagecraft" (Holt) — must on no account be omitted: they are based on wide knowledge and presented with delightful ease. His latest book, "Seen on the Stage" (Holt), takes in as recent developments as Russian and Jewish art theatres in America, and the vogue of St. John Ervine. Alexander Woollcott's "Shouts and Murmurs" (Cen-

ture) and "Enchanted Aisles" (Putnam), go on from this point, vivacious, enthusiastic reviews of current plays and players. "The Flower in Drama," by Stark Young, (Scribner), lifting itself above other books written by favorite newspaper critics, by reason of its depth and beauty of thought, bids fair to enter our literature. At any rate, Stark Young will enter it somehow, that's clear. I am taking it for granted that the members of this association will have already provided themselves with the works of James Gibbons Huneker (Scribner), including "Steeplejack" and the "Letters" and going back to "Iconoclasts"; — also with E. E. Hale's "Dramatists of To-day," Rostand, Hauptmann, Sudermann, Pinero, Shaw, Phillips and Maeterlinck, with an appendix of first productions up to 1911, including those in the United States (Holt). E. F. Jourdain's inclusive "Drama in European Theory and Practice" (Holt), which in 170 pages covers many things from Aeschylus to Drinkwater.

On the little theatre movement, for a history of its ideals, Thomas Dickinson's "The Insurgent Theatre" (Huebsch); for its history up to 1917 and its repertory, Constance D'Arcy Mackay's "Little Theatre in the United States" with appendices on The Northampton Municipal Theatre, New York's New Theatre, etc. (Holt). I have elsewhere named several books on community production and kindred subjects. For actual use, Clarence Stratton's "Producing in Little Theatres" (Holt). For the commercial stage and its methods of production as well as for much about the construction of the modern theatre, Arthur E. Krows's

"Play Production in America" (Holt). For the more advanced theories and practice of stagecraft — on which it is important that intelligent theatregoers should be informed, lest the development of the art be unduly impeded — "The Theatre of To-Morrow," by Kenneth Macgowan (Boni), "Continental Stagecraft," by Kenneth Macgowan and Robert Edmond Jones (Harcourt, Brace), and Hiram Moderwell's "The Theatre of To-day" (Lane), which will inform the reader also about the construction of the modern playhouse. I have elsewhere spoken of the works of Sheldon Cheney, but I must not fail to advise the student to consult the *Theatre Arts Magazine* and its files. See also the section of this book on *Costume Books*.

For the art of acting, begin with Louis Calvert's "Problems of the Actor" (Holt), the best book in the English language on this subject to come from beyond the footlights. Brander Matthews's "On Acting" (Scribner) is still available and interesting. Arthur Hornblow's "Training for the Stage" (Lippincott) is intended for those thinking of entering the profession; for those high in it or for those watching them, the chapters on acting in "The Flower in Drama" above mentioned.

The complications of rights and royalties, to say nothing of the limitations of space, make me stop before I begin to recommend plays for production by amateurs — although in spite of efforts to disclaim responsibility in this way, I must continually do so in the columns of the *Literary Review* or by mail. But so many of the volumes I have named — and in par-

ticular Mr. Stratton's "Producing in Little Theatres" — have excellent descriptive lists, that these are not needed here. The various anthologies of plays will be found not only valuable but economical in price and shelf-space: I need name only such tried favorites as "Chief Contemporary Dramatists" first and second series, "Chief European Dramatists" and "Chief Elizabethan Dramatists" (all Houghton, Mifflin); "Representative British Dramas: Victorian and Modern" (Little, Brown); the three collections of "Representative One-act Plays" for America, for British and Irish authors, and for continental authors (Little, Brown) and Stewart Kidd's "Contemporary One-act Plays" and "Contemporary One-act Plays, 1921-1922."

I must, however, call attention to three volumes, "A Treasury of Plays for Women," edited by Frank Shay, "A Treasury of Plays for Children," by Montrose Moses, and "A Treasury of Plays for Men," by Frank Shay (Little, Brown), than which it would be difficult to find three collections more useful for the particular purposes for which they are intended. A noteworthy book of plays for men or boys only is Beulah M. Dix's "Allison's Lad" collection (Holt). Many one-act plays for little theatres appear in the monthly magazine *The Drama* and some in the *Theatre Arts Magazine*.

As for playwriting, I believe you can cover the field with fewer books than for any other subject of similar magnitude and importance. There are of course a great number of books on the making of plays, but two are indispensable, Prof. George Pierce

Baker's "Dramatic Technique" (Houghton, Mifflin), and Percival Wilde's "The Craftsmanship of the One-act Play" (Little, Brown), and the two together could be stretched to cover the whole subject. The beginner will call for Fanny Cannon's brief manual, "Do's and Don'ts for the Playwright" (Denison), and the student refuse to go on without William Archer's "Play Making" (Small, Maynard), but I shall have to stop with these.

It is often difficult to find whether a play has been published, especially as it may only be had in some book of collected plays. Frank Shay's *1001 PLAYS FOR AMATEURS* contains the contents of the various collections. Both the Drama League of America (59 E. Van Buren St., Chicago) and The New York Drama League (39 W. 47 St.) issue cheap and helpful annotated lists of plays.

To find a play quickly or special Drama Books, it is best to inquire at DRAMA BOOK SHOPS of which Mr. Shay's book contains a list. The Drama Magazine (59 East Van Buren Street, Chicago) prints the following list of them:

**BALTIMORE, MD.**

The Norman Remington Company, 347 North Charles Street.

**BERKELEY, CALIF.**

Sather Gate Book Shop, 2307 Telegraph Avenue.

**BOSTON, MASS.**

Smith & McCance, 2 Park Street.

**CHICAGO, ILL.**

Brentano's, Wabash, near Adams. The Dramatic Publishing Company, 542 South Dearborn Street. Kroch's, 22 North Michigan Blvd.

**CINCINNATI, OHIO.**

Stewart Kidd Company, 121 East Fifth Street.

**CLEVELAND, OHIO.**

The Burrows Brothers Company, 633-637 Euclid Avenue.

**DENVER, COLO.**

Herrick Book and Stationery Company, 934 15th Street.

**DETROIT, MICHIGAN.**

Macauley's Bookstore, 1268 Library Avenue, King Bldg.

**KANSAS CITY, KAN.**

Raymond Youmans & Co., Kansas City University.

## LOS ANGELES, CALIF.

Charles C. Parker, 520 West Sixth Street.

## MINNEAPOLIS, MINN.

Mabel Ulrich's Book Shop, 71 South 12th Street.

## NEW YORK.

Drama Book Shop, 29 West 47th Street. Brentano's, 5th Ave. and 27th St.

## PARIS, FRANCE.

Brentano's, 37 Avenue de l'Opera.

## ROCHESTER, N. Y.

Clarence Walker Smith, 44 East Avenue.

## SALT LAKE CITY, UTAH.

Deseret Book Company, 44 East on South Temple.

## SAN FRANCISCO, CALIF.

Foster and Orear, Ferry Building.

## SEATTLE, WASH.

Archway Bookstore (Frank B. Wilson), Third and Pike Streets.

## WASHINGTON, D. C.

Brentano's, F and 12th Streets.

## § 105

## READ-ALoud PLAYS

*"A club wishes suggestions as to plays to be read aloud by members to whom parts are assigned, and advice on this kind of entertainment."*

THE reading of plays by groups of good readers, who have studied their parts with care but made no attempt to commit them to memory, has become a feature of programs given by play-committees of clubs or by similar organizations, and may be thoroughly enjoyable entertainments. A tragedy or a "problem play" is obviously not suited to this sort of presentation; there is something funny in the very idea of two people sitting comfortably in their chairs and dying to slow music; but a light-running comedy, a fantastic play, especially one with an allegorical

quality, or a drama whose interest is largely in its dialogue, can be given a fair chance in this way. The usual custom is to seat the persons who are to read at one end of the room, in a curving row, and to leave some space clear before them unless they are seated on a platform — which it is better not to have too high. A stage is suggested without being imitated, and if the shaded lights are placed beside the readers and the rest of the room left in shadow, something the same suggestion of stage-lighting is made. One person reads the stage directions and the parts are assigned, the readers who will take part in each act take their places when it begins, and their “entrances” are indicated by the directions-reader.

Printed plays in which explanatory stage-directions are a feature, like those of Shaw, Barrie, or Granville Barker, come out well in this way, but the play in which readers and audience seem to have the best time of any of those given is Lennox Robinson's “The White Headed Boy” (Putnam). This buoyant Irish comedy, with its delightful stage-directions, has been reported to me over and over again as successful in a reading-performance. So is Mary Carolyn Davis's “The Slave with Two Faces” (Arens), a poignant one-act that acts beautifully whether for amateurs or professionals, and bears reading well. Edna St. Vincent Millay's “Two Slaterns and a King” (Stewart Kidd) is a delicious trifle, written for college production and sure to please. Her “Aria da Capo,” one of the most searching plays of the war, though in the guise of a delicate Harlequinade, could be read well this way by a

group with poetic feeling. "On the Clouds," by Benavente (Scribner) has been thus given. Gilbert Cannan's "Everybody's Husband" (Huebsch) is a pretty fantasy, often given by amateurs. I should think that the title play in Maurice Baring's "His Majesty's Embassy" (Little, Brown) would be good for this purpose; it is a laughable survey of the small-talk and general social and personal intrigue that gathered in diplomatic circles when there was nothing much to do. Glaspell and Cook's "Tickless Time," which has a philosophic idea back of its admirable fooling, the fantasy "Manikin and Minikin," by Alfred Kreymborg, Constance D'Arcy Mackay's Eighteenth Century dialogues, "The Beau of Bath" (Holt), Colin Campbell Clements's "Columbine," are good to be read as well as acted. Dunsany's "If" (Putnam) is ideal for such presentation; the audience has to do all the scene-shifting that would be required for stage performance. I should think Percy Mackaye's "The Scarecrow" would be especially good for a reading-program.

This is as far as I can go with recommending plays to amateurs for production, because I cannot advise in matters of copyright, royalties and fees for stage performance. There are excellent lists of plays in Stratton's "Producing in Little Theatres," of one-acts in Percival Wilde's "The Craftsmanship of the One-act Play," and in not a few of the other books suggested in the production list. The Theatre Guild's plays are almost all printed; they publish a "Book Shelf" list which comprises practically every play that they have given. These, with the "Drama

League" series of plays (Doubleday), are useful for club reading or study.

The Library School of the University of Wisconsin, Madison, Wis., has been especially successful in conducting group readings and has done so for some years past. An article on "How to Conduct a Dramatic Reading," by Mary E. Hazeltine, which appeared in their *Library Bulletin* for January, 1915, gives complete directions for this sort of presentation, and plays are lent in sets, though only in Wisconsin and for formal reading before an audience; the list of these plays, both long and one-act, ranges from classic to contemporary drama and shows how important such readings as these may be.

### § 106

*"I am gathering books on educational dramatics, including community and pageant production."*

"THE DRAMATIC INSTINCT IN CHILDREN," by Elnora Whitman Curtis (Houghton, Mifflin), is an excellent educational work. The introductions to Knickerbocker's selected "Plays for the Classroom" (Holt) and to Helen Louise Cohen's "One-Act Plays by Modern Authors" (Harcourt) and the notes on production are to facilitate their performance in schools. Sheldon Cheney's "The Open Air Theatre" (Kernerley) and Frank Waugh's "The Outdoor Theatre" (Badger) bear on this subject, and Arvold's "The Little Country Theatre," which tells of the experiences in play writing and production at the College of Agriculture in North Dakota, is especially good for those

attempting to reach a rural audience (Macmillan). The publications of the Dakota Playmakers, at the University of North Dakota, at Grand Forks, are of high value, especially the pamphlet that gives the plan of their stage. But the best book about college little-theatre production is "Carolina Folk Plays" (Holt), whose introduction is by Prof. F. M. Koch, who organized the Dakota Playmakers and followed this by a similar work at the University of North Carolina. These one-act dramas are of unusually high merit, and one at least, "The Last of the Lowries," by Paul Green, should be more generally recognized as one of the best of our one-acts, as dramatic literature or for actual production.

Coming to books for the guidance of amateurs engaged in putting on plays, the most practical one for work with children is Constance D'Arcy Mackay's standard "Costumes and Scenery for Amateurs," whose illustrations are remarkably good, with her guide-book "How to Produce Children's Plays" (Holt). These will do for many purposes and should be in the library of any school where entertainments are given. Barrett H. Clark's "How to Produce Amateur Plays" (Little, Brown) is precise and practical in those details on which the amateur so desires information, and so is Emerson Taylor's "Practical Stage Directing for Amateurs" (Dutton). The organizer or friend of a little theatre should make himself familiar with "Producing in Little Theatres," by Clarence Stratton (Holt), a work that covers the subject more thoroughly than any other and brings it nearer to the present moment; it will be useful

to groups working for aesthetic advancement or for educational dramatics, on which it devotes a section. "The Community Playhouse in America," by C. J. Goveia (Huebsch), is a guide for the beginner, based on wide experience and directed along the lines on which groups in process of organizations are especially in need of guidance. "Dramatics for School and Community," by Claude Merton Wise (Stewart Kidd), is by a professor of dramatic literature who is also a little theatre director; it includes pageants, goes into careful detail in matters of costume, scenery and lighting, and has an excellent reading-list that includes magazine articles on dramatization in school work. For this subject E. V. Knickerbocker has prepared "Plays for Classroom Interpretation" (Holt), which shows how a class in literature can make the work vastly more vivid and valuable than mere reading-aloud could do, and with no more paraphernalia. His "Twelve Plays" (Holt) offers a more varied collection. Louise Burleigh's "The Community Theatre" (Little, Brown), and Constance D'Arcy Mackaye's "The Little Theatre in the United States" (Holt) were written at the height of the movement and are now interesting mainly as records. Mary M. Russell, who has prepared "Dramatized Missionary Stories" and "Dramatized Bible Stories," has a handbook on "How to Produce Plays and Pageants" (Doran) that will be useful especially to Sunday-schools, church societies and similar organizations, whose problems call for special attention. The Woman's Press has a great number of plays and entertainments suitable for such presentation, and books on pro-

duction, like "National Costumes of the Slavic Peoples," by Margaret Pratt, with drawings accurate in detail, materials indicated and a chart of colors from which to get the exact shades for reproduction. Elizabeth E. Miller's "The Dramatization of Bible Stories" (University of Chicago) contains eleven tales arranged for production by large or small groups.

For children's pageants Percival Chubb's "Festivals and Plays" (Harper) is a foundation work widely used. Constance Mackaye's "Patriotic Plays and Pageants for Young People" (Holt) are popular and not difficult to give; all her plays for children act well, and some, like "The House of the Heart," are so sincere and sweet that the children themselves are moved to give a touching performance. Other books for Pageant Producers are "The Technique of Pageantry," by Linwood Taft (Barnes), Crawford and Beegle's "Community Drama and Pageantry" (Yale U. P.), "Shakespeare for Community Players," by Roy Mitchell (Dutton), "Dramatized Rhythmic Plays," by J. N. Richards (Barnes), and "The Rhythms of Childhood," by Crawford and Fogg (Barnes), must be added to a pageant equipment, with the latest and most comprehensive treatment of "English Pageantry," from folk-customs to the latest spectacular productions, by Robert Withington (Harvard University Press).

A new annotated list of "Plays for High Schools and Colleges," compiled by a committee of which Clarence Stratton is chairman, can be bought for a quarter from the National Council of Teachers of English, 506 W. 69th Street, Chicago.

For pageants on a large scale and for community production, the works of Percy Mackaye hold a high place: "Sanctuary," a bird masque (Stokes), with colored photographs by Arnold Genthe; the Shakespeare Tercentenary masque, "Caliban: by the Yellow Sands" (Doubleday); "The Evergreen Tree" (Appleton), a masque for Christmas; "The Pilgrim and the Book," which is published by the American Bible Society, and "The Will of Song" (Boni), prepared in collaboration with Harry Barnhart and of interest in connection with community singing. His books on the subject are "The Civic Theatre" (Kennerley), "The Playhouse and the Play" (Macmillan) and "Community Drama" (Houghton). *The Theatre Magazine* for May, 1921, and April, 1923, has lists of music for plays and pageants by Roland Holt, the second list being exclusively for those American themes.

Books on aesthetic stagecraft, such as "The Theatre of To-morrow," by Kenneth Macgowan (Boni), and "Continental Stagecraft" (Harcourt, Brace), by Kenneth Macgowan and Robert Edmond Jones; the works of Gordon Craig, "On the Art of the Theatre" (Browne, Chicago) and "Towards a New Theatre" (Dutton), and Oliver Sayler's new book on Max Reinhardt and His Theatre (Brentano's) — all these will in time be added to the library of the intelligent and far-seeing student of community drama presentation.

## § 107

*"A club asks for material in the way of contemporary plays for reading and study with outlines for the latter."*

THIS is best provided by books with collections of plays, a feature that will appeal to any leader of a drama class that has had to struggle with the problem of getting copies enough to go around. Arthur Quinn's selection of "Contemporary American Plays" (Scribner) has "Why Marry?", "The Emperor Jones," "Nice People," "The Hero," and "To the Ladies," with topics for discussion suggested for each of them, and a good list of other collections of American plays. Margaret Mayorga's "Representative One-Act Plays by American Authors" (Little, Brown), was one of the first of these collections and remains one of the best. "The Atlantic Book of Modern Plays," edited by Sterling Leonard (Atlantic Monthly Press), is another book of high value for club purposes or for the general reader. For foreign plays two books would cover an entire season: "Representative One-Act Plays by Continental Authors," selected by Montrose Moses, and "Representative One-Act Plays by British and Irish Authors," selected by Barrett Clark, both published by Little, Brown. The notes and book-lists in these are useful for study purposes. B. Roland Lewis's "Contemporary One-Act Plays" (Scribner) is another book to carry a club through a season; it has eighteen plays by English, Continental, and American writers, the American

choice being especially strong and unhackneyed; the introduction to this book would be a boon to a program committee. George P. Baker's selection of "Modern American Plays," and the two volumes edited by Helen Louise Cohen for use in schools, "One-Act Plays" and "Longer Plays" (Harcourt), have good notes for study. The two plays by George Middleton and Guy Bolton, "Polly with a Past" and "Adam and Eva" (one vol., Holt), with "Dulcy," by Kaufmann and Connolly (Putnam), are but three that may be added to reading-lists of stage-successes, which are now being published in great numbers. Two poetic plays that repay reading in class are Charles Henry Meltzer's translation of Hauptmann's "Sunken Bell" (Doubleday) and Brian Hooker's of Rostand's "Cyrano de Bergerac" (Holt).

A club should provide itself with the new "The Play of To-day," a study manual of play structure by Elizabeth R. Hunt (Dodd). It is admirably adapted to club needs.

### § 108

*"What plays, accessible in English, have been written about famous women, as Drinkwater's 'Mary Stuart?'"*

STEPHEN PHILLIP'S "Herod and Mariamne" is faithful to the facts as given by Josephus and in the doomed Queen presents one of the most convincing women of his stage. David Pinski has written a series of five plays around "King David and his

Wives," a sort of Biblical "Anatol," according to Dr. Goldberg; they are translated from the Yiddish and published in one volume (Huebsch). His "Mary Magdalene" is reviewed in Dr. Goldberg's "Drama of Transition" (Stewart Kidd). Paul Heyse has a "Mary Magdalene" and so has Maeterlinck. Wilde's "Salome" made the lady what she is to-day, not what she is in the Bible. Andreyev's "Samson in Chains" is published by Brentano. Pilate's wife appears in Masefield's "Good Friday" and in Ridgely Torrance's "Plays for a Negro Theatre" in the drama "Simon the Cyrenean" (Macmillan). "The Terrible Meek" (Harper), Charles Rann Kennedy's drama that plays in the dark, shows in the moment's illumination at the close that the scene has been Calvary. Masefield's lately published tragedy in verse, "A King's Daughter" (Macmillan), is about Jezebel and Jehu.

"Virginius," by James Sheridan Knowles (1820), was long a favorite on our stage; famous women of the classic period appear in recent drama in Masefield's "Tragedy of Pompey" and Phillips's "Nero." Philip Moeller's "Helena's Husband" (Knopf) is burlesque of the college theatrical type, but Shaw's "Caesar and Cleopatra" (Brentano) is an entirely reasonable presentation of Cleopatra in the kitten stage, Shakespeare's being the subsequent cat. Arthur Symons has a play about "Cleopatra in Judea" (Lane).

Janaushek played an English version of Schiller's "Mary Stuart" in this country, unless I am much mistaken. Elizabeth figures largely in it, but not so

sympathetically as in Clemence Dane's "Will Shakespeare" (Macmillan). "Anne Boleyn," by Henry Hart Milman, Dean of St. Paul's, held the stage for years after its first production in 1826. Tennyson's "Queen Mary" is a fine portrait of a difficult subject, and there are several historic women in "Becket." Mary Fitton is in several plays besides "Will Shakespeare." "Florence Nightingale," by Edith Reid (Macmillan), is kinder than the portrait in "Eminent Victorians." The last play of Josephine Preston Peabody, "Portrait of Mrs. W." (Houghton), is a touching study of Mary Wollstonecraft, surrounded by other famous figures of her day. Queen Victoria and Mrs. Gladstone are present to the life in Lawrence Housman's "Angels and Ministers" (Harcourt), a set of one-acts.

Percy Mackaye's "Jeanne d'Arc," Shaw's "Saint Joan," Schiller's "Jungfrau von Orleans," with a number of plays and playlets written at the time of her festival, Philip Moeller's piquant "Madame Sand" (Knopf), the old "Duchess de la Valliere" of Bulwer Lytton, the adaptation of "The Birthday of the Infanta" of Wilde, in "Portmanteau Adaptations" (Stewart Kidd), and Shelley's "The Cenci" have for leading characters women known to European history. Shaw's "Great Katherine" and Meltzer's "Big Kate" had to do for Russia in English drama until a translation of "Tsar Fyodor" (in "Moscow Art Theatre Plays") gave us a noble image of Empress Irene. There are not many plays about women in American history, and still fewer in which both history and drama are sound. Drink-

water's "Abraham Lincoln" has an honest picture of Mrs. Lincoln, and Philip Moeller's "Pokey" is his notion of the romance of Captain John Smith and Pocahontas. Romain Rolland, who introduced historic figures of women in his plays of the French Revolution, "The Fourteenth of July" and "Danton" (Holt), has a thrilling drama, "The Montespán" (Huebsch), based on the poison plot against the King. The American translation has a new introduction with Rolland's ideas on historical drama; they permit him to put the Montespán to death years ahead of time and rather more to her credit.

### § 109

*"What little plays for children may be given without too much time or effort in production?"*

THE plays of Constance D'Arcy Mackaye, "The House of the Heart," "The Silver Thread," and the others included in the volumes with these titles as well as episodes, arranged so they can be given as separate plays, from her "Patriotic Plays and Pageants" (Holt), are constantly given and with excellent effect. The Drama League sponsors an admirable series of little plays, two sets of them, one by Louise Ayres Garnett called "Three to Make Ready," and one, "Ten Minutes by the Clock" (Doran), by Alice C. D. Riley. Some have music. Some of the shorter plays in Constance Willcox's "Told in a Chinese Garden" (Holt) are witty and picturesque. "A Treasury of Plays for Children" is edited by Montrose Moses (Little), and has the

largest collection of plays long and short suitable for production by young people that I have seen gathered in a single volume; it has also book-lists on production. Miles Malleson's "Four One-Act Plays" (Swartwout) are sympathetic fantasies for children. Katherine Lord's "The Little Play Book" (Duffield) and "Plays for School and Camp" (Little) are for in or out of doors. "The Fairy Four Leaf," by Carola Bell (Brentano), is a graceful outdoor play for girls. "Little Plays from American History," by Alice J. Walker (Holt), are for children; for older ones are her "Lafayette," "Columbus" and "The Long Knives in Illinois," in one volume (Holt). Grace Bird and Maud Starling have made a book of fifteen short "Historical Plays for Children" from Columbus to Lincoln (Macmillan).

There are lists of plays for children in several of the books on production elsewhere listed, and bibliographies like "Choosing a Play," by Gertrude Johnson (Century), with suggestions for the director of amateur dramatics, will be helpful.

#### § 110

*"I am collecting plays, histories, songs, stories or any literary material having to do with the Harlequinade and its characters, Pierrot, Pierrette, Columbine and the rest. The collection will include not only books on pantomime, but take in those on puppets."*

"THE HISTORY OF THE HARLEQUINADE," by Maurice Sand (Lippincott), is published in this country in two

large volumes with many pictures. Granville Barker's delicate fantasy, "The Harlequinade" (Little), leads a child through the history of these stage people down the centuries. The student of the *commedia dell' arte* will find valuable side-lights on the transition period in "Goldoni and the Venice of His Time," by Joseph Spencer Kennard (Macmillan), and if you can come by the files of Gordon Craig's magazine *The Mask* you will touch a treasury of woodcuts of characters and scenes. Kenneth Macgowan and Herman Rosse have a new book on "Masks and Demons" (Harcourt), a history of "false faces" from the masks of Greek tragedy to the disguises of Central African medicine men.

The best bibliography of marionettes is to be found in the appendix to "The Heroes of the Puppet Stage," by Madge Anderson (Harcourt), which is the latest and most comprehensive of a number of books coming out of the recent revival of interest in puppet performance. There are nine pages of titles of books and magazine articles. Before that came Helen Haiman Joseph's "A Book of Marionettes" (Huebsch), a large and beautifully illustrated volume showing their history and development. "The Tony Sarg Marionette Book," by Josefa Metz, is lucid enough for parents and children.

Out of the endless variety of plays involving pantomime characters certain dramas come to the mind as in some fashion distinctive and continuing the tradition: Edna St. Vincent Millay's "Aria da Capo," in which the frail figures of the mimes outlast the horror of war; "Love Magic," by Gregorio Martinez

Sierra, an old-fashioned formula for reviving the affections, played in a formal garden; Benavente's delicate profundity "The Bonds of Interest," Evreinov's "Merry Death," a brilliant and sinister piece of fantasy; Ernest Dowson's "Pierrot of the Minute" and Oliphant Dow's "The Maker of Dreams"; Barker and Housman's "Prunello"; Colin Campbell Clements, two Columbine plays in "Plays for a Folding Theatre" (Stewart Kidd); the deathless "L'Enfant Prodigue," known to us as "Pierrot the Prodigal." Schnitzler's "Gallant Casian" was written for puppets, and the earlier plays of Maeterlinck for super-marionettes. The exquisite costumes in the stage version of "Scaramouche," which were designed by T. S. Cleland, look like plates from old books on the *commedia dell' arte* come to life and color. Of modern books with such plates, in color, I know of nothing in English to approach the picture-books "Narra le Maschere," with pictures by Montedoro (Istituto Italiano d'Arti, Bergamo), and "Batocchio e Cavicchio," with pictures by Brunelleschi (Casa Editrice Italia, Corso). The stories are by G. Adami, and the color-plates are of the familiar characters in their most enticing embodiments.

### § III

## BUILDING A LIBRARY

*"A clergyman in the Southwest, two hundred miles from a bookstore, and having to look too sharply to his expenses-account to order new books as freely as he would like, asks the Guide for advice in build-*

*ing a collection of thoroughly good books, whether new or old, for his enjoyment and enlightenment. "He must depend upon that almost entirely for a supply of good literature, for no public library is within reach."*

My advice to those in situations like this — and it is advice that I am often called upon to give — is to provide one's self at once with three small catalogues of books at a small, uniform price: "Everyman's Library" (Dutton), the "Home University Library" (Holt), and the little "World's Classics" (Oxford Press). The delightful security that comes from ordering, unsight unseen, from these lists, is not because you so often get a good book but because you never get a poor one — there are no blanks. And I do not mean by that a book that is "good for you" — I can think of nothing more depressing than to be shut up in a lonely parsonage entirely surrounded with improving literature. "Everyman's" has jolly books and sad ones, and numbers of them are just to have a thoroughly good time with — but every one is a good book. You find in the catalogue the names of old favorites you had thought out of print, and to your surprise come upon names so new that you had believed them inaccessible save in expensive editions.

The second catalogue, that of the "Home University Library," is to be depended upon for concise, readable and authoritative information upon any subject included in its list of titles, and these range the departments of modern knowledge. I have never

read a dull book among the lot, and I have had occasion to look into many of them, for many purposes; while you may come upon treasures like Gilbert Murray's "Euripides and his Age" or Lytton Strachey's "Landmarks in French Literature."

The "World's Classics" has not so many titles, but with the others will extend the range of world literature even beyond the far confines of Everyman's. Another feature is that though all these collections are in pocket-sizes, this one is in vest-pocket size and yet, so clear is the type and so well are they printed, they are easily read, and so could be taken about with greater ease.

Another feature, too, is the beauty of these volumes, taken collectively. What could give a more decorative quality to a room than the rich note of color struck by a long line of "Everyman's," the deep green and gold of the little Oxford books? The "Home University" is small and solid; a line of them is dignified, without the deadly uniformity of the "set." A few planks, a lick of paint, and lines of books — where now is your desert?



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